

06/85 2

A
C A T A L O G U E
O F
E N G R A V E R S,

Who have been born, or resided in

E N G L A N D;

D I G E S T E D B Y

Mr. H O R A C E W A L P O L E

From the MSS. of

Mr. G E O R G E V E R T U E;

To which is added

An ACCOUNT of the L I F E and W O R K S
of the latter.

And Art reflected Images to Art. ----- POPE.

STRAWBERRY-HILL:
P R I N T E D in the Y E A R M D C C L X I I I.

✓

A
CATALOGUE

OF
THE
LIBRARY





DIRECTION to the BINDER.

This volume should not be lettered as the fourth, but as a detached piece; another volume of the Painters being intended, which will compleat the work.

A
C A T A L O G U E
O F
E N G R A V E R S.

WHEN the monarchs of Egypt erected those stupendous masses, the pyramids, for no other use but to record their names, they little suspected that a weed growing by the Nile would one day be converted into more durable registers of fame, than quarries of marble and granite. Yet when paper had been invented, what ages rolled away before it was destined to it's best service! It is equally amusing to observe what obvious arts escape our touch, and how quickly various channels are deduced from a source when once opened. This was the case of the press: Printing was not discovered till about the year 1430: In thirty years more it was applied to the multiplication of drawings. Authors had scarce seen that facility of dispersing their works, before painters received an

A

almost

almost equal * advantage. To each was endless fame in a manner ensured, if they had merit to challenge it. With regard to prints, the new discovery associated the professors in some degree with the great masters whose works they copied. This intimate connection between painters and engravers makes some account of the latter a kind of necessary supplement to the history of the former. But if this country has not produced many men of genius in the nobler branch, it has been still more deficient in excellent engravers. Mr. Vertue had been alike industrious in hunting after monuments of the latter profession; he was of it himself; but as the artists were less illustrious, his labour was by far more unsuccessful. 'Till the arrival of Hollar the art of engraving was in England almost confined to portraits. Vertue thought what was produced here before the reign of king James, of so little consequence, that in a sketch which he had made for a beginning, he professedly dates his account from the year 1600. If I take it up earlier, it is merely to give a compleat history, which will be comprehended in few lines, and the materials for which I have chiefly gathered from his papers, and from the *Typographical Antiquities* of Mr. † Ames.

Mr.

* Want of colouring is the capital deficiency of prints; yet even this seems attainable. Monsieur le Blon, who will be mentioned hereafter, invented coloured prints, and did enough to show the feasibility. His discovery was neglected, as the revival of encaustic painting has been lately; though the advantages of each art are so obvious and so desirable.

† Joseph Ames, secretary of the Society of Antiquaries, was originally a ship-chandler in Wapping. Late in his life he took to the study of antiquities, and besides his quarto volume, containing accounts of our earliest printers and their works, he published a list in duodecimo of English heads, engraved and mezzotinto, and drew up the *Parentalia* from Mr. Wren's papers. He died in 1759. His library and prints were sold by auction in the following year.

Mr. Evelyn says * the art of engraving, and working off from, plates of copper did not appear 'till about the year 1490. That is, it was not brought to perfection from the hints gathered from topography: Yet it is certain that in 1460 Maso Finiguerra, a goldsmith of Florence, by an accident that might have given birth to the rolling-press, without the antecedent discovery of printing, did actually light upon the method of taking off stamps from an engraved plate, Casting a piece of such plate into melted brimstone, he observed that the exact impression of the engraving was left upon the surface of the cold brimstone, marked by lines of black. He repeated the experiment on moistened paper, rolling it gently with a roller. It succeeded. He communicated the discovery to Baccio Baldini, of his own profession and city. The latter pursued the invention with success, and engraved several plates from drawings of Sandro Boticello, which being seen by Andrea Mantegna, he not only assisted Baldini with designs, but cultivated the new art himself. It had not long been in vogue before Hugo da Carpi tried the same experiment with wood, and even added a variety of tints by using different stamps for the gradations of lights and shades; a method revived here some years ago with much success by Kirkall, and since at Venice by Jackson; though very imperfectly.

From Italy Engraving soon travelled into Flanders, where it was first practiced by one Martin of Antwerp. He was followed by Albert Durer, who carried the art to a great height, considering how bad the taste was of the age and country in which he lived. His fidelity to what he saw was at once his fame and misfortune; he was happy in copying nature, but it was nature disguised and hid under ungrace-

* *Sculptura* p. 35.

ungraceful forms. With neither choice of subjects or beauty, his industry gave merit even to ugliness and absurdity. Confining his labours almost wholly to religious and legendary histories, he turned the Testament into the history of a Flemish village; the habits of Herod, Pilate, Joseph, &c. their dwellings, their utensils and their customs, were all gothic and European; his virgin Mary was the heroine of a Kermis. Lucas of Leyden imitated him in all his faults and was still more burlesque in his representations. It was not till Raphael had formed Marc Antonio, that engraving placed itself with dignity by the side of painting.

When the art reached England does not appear. It is a notorious blunder in Chambers *, to say that it was first brought from Antwerp by Speed in the reign of James I. In some degree we had it almost as soon as printing; the printers themselves using small plates for their devices and rebus's: Caxton's Golden † Legend has in the beginning a groupe of saints, and many other cuts dispersed through the body of the work. It was printed in 1483. The second edition of his game at Chefs had cuts too. So has his *Le Morte de Arthur*. Wynkyn de Worde, Caxton's successor, prefixed to his edition of the Statutes in the sixth year of Henry VII. a plate with the king's arms, crests, &c. a copy of which is given, in the life of Wynkyn, by Mr. Ames in his *Typographical Antiquities*, p. 79. The same printer exhibited several books adorned with cuts, some of which are particularly described by his Biographer, in pages 87, 88, 89, & sequentibus.

The subsequent printers continued to ornament their books with wooden cuts. One considerable work, published by John Rastell, was
disting-

* Dictionary. Edit. of 1728. Art. Printing.

† Ames, p. 35.

distinguished by prints of uncommon merit for that age. It was called *The Pastyme of the People*, and by bishop Nicholson in his Historical Library, *Rastell's Chronicle*. This scarce book, of a very large size, I saw at the auction of Mr. Ames's library; it had many cuts, eighteen of which were in great folio, representing the kings of England, so well designed and boldly executed as to be attributed to Holbein, though I think they were not of his hand. I shall mention but one more book with wooden cuts (though several are recorded by Ames). It is Grafton's Chronicle *, printed in 1569, and containing many heads, as of William the Conqueror, Henry VIII. and queen Elizabeth, &c. Yet though even portraits were used in books, I find no trace of single prints being wrought off in that age. Those which I have mentioned in a † former volume as composing part of the collection of Henry VIII, were probably the productions of foreign artists. The first book that appeared with cuts from copper-plates, at least the first, that so industrious an enquirer as Mr. Ames ‡ had observed, was, "The Birth of Mankind, otherwyse called, The Woman's Book," dedicated to queen Catherine and published by Thomas Raynalde in 1540, with many small copper cuts, but to these no name was affixed. The earliest engraver that occurs was

THOMAS GEMINUS, or GEMINIE,

1545 } As he calls himself in a title-page which I shall mention
presently. The little that is known of him is collected from
his works. Of these was

B

Thomæ

* Ames, p. 204.

† Anecdotes of Painting, vol. i. p. 58.

‡ P. 219.

Thomæ Gemini Lysienſis compendioſa totius Anatomæ delineatio, ære exarata, folio 1545. “ These plates, ſays Ames *, are ſome of the firſt rowling-preſſ printing in England.” This was a new edition of Veſalius’s Anatomy, which was firſt publiſhed at Padua in 1542 with large wooden cuts, which cuts Geminus imitated on copper-plates; though, ſays Vertue, “ I queſtion whether more than the title-page, to which he has put his name, was the work of Geminus; the moſt and beſt part of the graved figures were probably copied from the wooden cuts in Veſalius by a better hand.” The firſt edition was dedicated to Henry VIII. Geminus afterwards publiſhed a tranſlation by Nicholas Udal of the ſame work in 1552, and dedicated it to Edward VI. The tranſlator in his preface ſays, “ Accepte therefore, jentill reader, this Tractiſe of Anatomie, thankfully interpreting the labours of Thomas Gemini, the workman. He, that with his great charge, watch and travayle hath ſet out theſe figures in pourtrature, will moſt willingly be amended, or better perfected of his own workmanſhip, if admoniſhed.” Vertue having quoted this paſſage, owns, that the writing to all theſe plates was ſurely graved by Geminie, and probably ſome parts or members of the bodies. We do not contend for the excellence of Geminie’s performances. It is ſufficient that we have aſcertained ſo early an engraver in England. Vertue adds, that Geminie publiſhed another ſmall work, with copper cuts, relating to midwifry two years before. I do not know whether he means two years before the firſt or the ſecond of his editions of Veſalius. It is certain that Ames does not ſpecify ſuch a work, though in page 304, he acknowledges that there are books printed by Geminie of an earlier date than any he had ſeen; for

Gemi-

* Ames, p. 218.

Geminie was not only an engraver but a printer; and dwelled in Blackfriars. Thence he published, a Prognostication, &c. relating to the weather, the Phænomena of the Heavens, &c. with a number of cuts. *Imprinted by Thomas Geminie*, quarto, and another edition of his Anatomy in 1559, dedicated to queen Elizabeth.

So congenial an art as Engraving, when once discovered, could not fail to spread in an age of literature. That accomplished prelate, archbishop Parker, who thought that whatever tended to enlighten and civilize the human mind, was within his province, seems to have been the most conspicuous patron of the arts in the reign of Elizabeth. I have mentioned before * that he employed in his palace at Lambeth a painter and two or three engravers. Of these the chief was

REMIGIUS HOGENBERGH,

Of whom I can give the reader no farther information, than what he has received already, that Hogenbergh twice engraved the archbishop's head, which Vertue thought was the first portrait engraved in England; and a genealogy of the kings of England. Remigius had a brother, who either was in England or worked for Englishmen, his name

FRANCIS HOGENBERGH;

1555 } By his hand is extant a print of queen Mary I, dated 1555;
if this was executed in her reign, it was antecedent to that of Parker: but it might not be done here, or might be performed after her death,

* Anecdotes of Painting, vol. i. p. 163.

death, and allude only to her æra. Under it is written, *Veritas Temporis Filia*. In the set of Saxton's maps he engraved those of Gaul and Belgium. Of his works abroad Vertue had seen views in Bruin's *Civitates Orbis Terrarum*, printed at Cologne in 1572, in conjunction with Simon Novellani and George Hofnagel; and others in Abraham Ortelius's *Theatrum Orbis Terrarum*, in which he was assisted by Ferdinand and Ambrose Arsen, Antwerpæ 1570. The map of England in this collection was the work of Humphrey Lhuyd of Denbighshire, as that of Spain was of Thomas Geminus, whom I have already mentioned. Engraving was on no contemptible foot in England when we had professors * worthy of being employed to adorn Flemish editions; Flanders was at that time a capital theatre of arts and learning.

Dr. WILLIAM CUNYNGHAM,

1559 } A physician of Norwich, was also an author and engraver.
 } In his *Cosmographical Glasse*, a fine copy of which is described by Ames †, are many cuts and a large map of Norwich, some of the plates engraved by the doctor's own hand. It was printed in folio in 1559, and dedicated to the lord Robert Dudley, afterwards the well-known earl of Leicester.

R A L P H

* Ortelius himself commends the English engravers, and besides those I have specified, he names Antony Jenkenson, who flourished in 1562, and Robert Leeth, a man skillfull in taking the plot of a country. See Ames, p. 540.

† *Ib.* p. 237.

R A L P H A G G A S

1578 } Was a surveyor, and related to Edward Aggas a printer*.
 } Ralph published what I should have concluded a book, as he called it *Celeberrimæ Oxoniensis Academiae, &c. elegans simul & accurata descriptio*; but Ames who is not very explicit, seems to speak of it as a map, saying it was three feet by four; and he adds that Cambridge was *done* about the same time, that is, in 1578. Aggas made a map of Dunwich in 1589, which I have mentioned †, and a large plan and view of London, which was re-engraved by Vertue, and of which in one of his MSS. he gives the following account;

“ A plan and view of London, with the river Thames and adjacent parts, being the most ancient prospect in print. This was reported to have been done in Henry 8, or king Edward 6th's time; but from several circumstances it appears to be done early in the beginning of queen Elizabeth's reign, about 1560; being cut in several blocks of wood. The prints thereof being now of the greatest scarcity, no copies perhaps preserved, being put up against walls in houses, therefore in length of time all decayed or lost. *Civitas Londinum*. Probably this was published by Ralph Aggas, as he himself mentions in that plan of Oxford, done after this was begun. But it must be observed that this very impression is a second publication, with the date 1618, and that there are several alterations from the first in this; and particularly, instead of the arms as queen Elizabeth bore them, those of king James I. are (England, France and Scotland) put in the place of them.

C

* Ames, p. 389.

† Anecdotes of Painting, vol. i. p. 157.

them. And in the first have been explanations of the remarkable places in the city and suburbs, as may be observed in many places by letters of reference. The length of this printed plan, 6 feet 3 inches, by 2 feet 4 inches, contained in six sheets and two half sheets, I believe the full extent in length, but I apprehend the notes of explanation were at bottom printed on slips of paper to be added." Vertue then specifies buildings or absence of buildings which affix this plan to the æra in which he concludes it printed originally; as the water-gate at the palace of Westminster, called the *Queen's-bridge*; Northumberland-house wanting, which was not erected in 1560, but was before 1618. Paget-place, so called in 1563, &c. Vertue had taken much pains to ascertain the ancient extent of London, and the scite of it's several larger edificies at various periods. Among his papers I find many traces relating to this matter. Such a subject, extended by historic illustrations, would be very amusing. *Les Anecdotes des rues de Paris* is a pattern for a work of that kind; but not the last edition; for the author, conducted by the clue of his materials into the ancient histories of France and England, grew so interested in those obsolete quarrels, that he tacked to an antiquarian discussion a ridiculous invective against the English and their historians. After authenticating what ever has passed of memorable in each street of Paris, he labours to over turn all that happened at Poictiers and Cressy. Historian of gnats, he quarrels with camels.

H U M P H R Y C O L E,

1572 } A goldsmith, and probably brother of Peter Cole, a painter
mentioned by Meres in his *Wit's Commonwealth*, and in the
first

first volume of these Anecdotes*; I conclude so, as Humphry engraved a map to a folio bible, which he set forth in 1572, and a frontispiece with queen Elizabeth, the earl of Leicester as Joshua, and lord Burleigh as David. Humphry Cole, as he says himself †, was born in the north of England, and *pertayned to the Mint in the Tower* 1572. I suppose he was one of the engravers that *pertayned* to archbishop Parker, for this edition was called Matthew Parker's Bible. I hope the flattery to the favorites was the incense of the engraver!

JOHN BETTES,

Brother of Thomas Bettes, the painter ‡, was himself both painter and engraver. Meres in the passage above quoted is my authority for the first; Fox in his Ecclesiastical History tells us the second, naming John Bettes as the performer of a pedigree and some vineats (vignettes) for Hall's Chronicle, and speaking of Bettes in 1576 as then dead ||. In the same place is mentioned one Tyrral, of whom I find no other account, nor of Cure, recorded by Meres; nor of his Christopher Switzer §, but that he used to execute wooden cuts for books about the time of archbishop Parker.

WILLIAM

* P. 159.

† Ames, 255.

‡ See Anecdotes of Painting, vol. i. p. 159.

|| Ames, p. 197. in the note.

§ In the Harleian Library was a set of wooden cuts representing the broad seals of England from the conquest to James I. inclusive, neatly executed. Vertue says this was the sole impression he had seen, and believed that they were cut by Chr. Switzer, and that these plates were copied by Hollar for Sandford.

WILLIAM ROGERS,

Is another engraver in Meres's recapitulation of English artists. He engraved a title-page to Linschoten's *Voyages to the East-indies*; and probably the cuts to Hugh Broughton's *Consent of Scriptures*, which have this mark WR, and which Vertue says have been reckoned the first graved plates done in England. But this is a mistake; for Broughton's book was not printed till 1600 *. He also did heads of Q. Elizabeth, of the earls of Essex and Cumberland, of Sir John Harrington in the title plate of his *Orlando Furioso*, of John Gerrard surgeon, and a frontispiece with four small heads.

CHRISTOPHER SAXTON,

1580 } To whom we are obliged for the first maps of counties,
 lived at Tingley near Leeds in Yorkshire, and was servant to Thomas † Sekeford esq; master of Requests, and master of the Court of Wards. By the encouragement and at the expence of this gentleman Saxton undertook and published a compleat set of maps of the counties of England and Wales, many of which he engraved himself, and was assisted in others by Remigius Hogenbergh, whom I have mentioned, by Nicholas Reynold, by some foreigners, and by Augustine Ryther ‡, who made some of the maps of the Spanish invasion, and who kept a shop near Leaden-hall, and procured a translation of Petruccio Ubaldini's *Discourse*, which he dedicated to the
 lord

* V. Ames, 429.

† His portrait may be seen in Vertue's print of the Court of Wards.

‡ Ames, p. 541, note.





HOEFNAGLE.

lord admiral Howard in 1690. The county-maps, dedicated to the queen, and adorned with the royal arms, and those of the promoter, master Sekeford, were published by Saxton in 1579; the dates on different plates * showing that the labour of six years, that is from 1574, to 1579, both included, had been bestowed on them. Saxton is commended by Camden and Thoresby, the latter of whom † calls his map of Yorkshire *the best that ever was made of that county*. This rare map was three feet wide; at one corner was a view of York; at another, of Hull. Augustine Ryther had the chief hand in engraving it.

GEORGE HOEFNAGLE

Of Antwerp, was probably in England, mention being made ‡ of a map of Bristol by him, and he certainly engraved a large plate of Nonfuch. He was one of the engravers employed by Ortelius. Vertue says that Mr. Green showed to the society of Antiquaries a quarto containing about fifty copper-plates, engraved in 1592 by James Hoefnagle of Francfort, aged then seventeen, from drawings by his father George, of beasts, birds, flowers, insects, &c.

D

THE-

* See the particulars in Ames, P p 541, 542. He has also given at length the patent obtained by Mr. Sekeford.

† Ducat. Leod. p. 165, 195.

‡ Ames, p. 538.

T H E O D O R E D E B R I E,

1587 } Whether a Hollander * or a German is uncertain. The first work that I find with his name was the funeral procession of Sir Philip Sidney, of which I have given an account before †, and which was expressly engraved in London. The next was ‡ a title-page with the arms of the lord-keeper Hatton at large, to Wagner's Mariner's Mirrour, the second part, published by Antony Ashley in 1588. The last does great honour to De Brie: He cut the curious plates, describing the manners and fashions of the Virginians in the brief and true report of the Newfoundland of Virginia, published by Thomas Hariot, servant of Sir Walter Raleigh, and employed by him in the discovery. This work was printed at Francfort by J. Wechelius in 1590. The cuts were done at De Brie's own expence from drawings of J. White, who was sent thither for that purpose. Picart has copied them in his Religious Ceremonies of all Nations; as Speed from drawings of the same person borrowed the frontispiece of his folio edition in 1611 ||.

R O B E R T

* One Cock, a Dutchman, graved an oval portrait of the queen of Scots in 1559, and from a genuine picture, but it is not clear that he ever was in England.

† Anecdotes of Painting, vol. i. p. 165.

‡ I find this in Vertue's MSS.

|| Ames, p. 563.

R O B E R T A D A M S

Besides the plates which I have mentioned in the first volume of this work, p. 161. drew and engraved representations of the several actions while the Spanish Armada was on the British coasts. These charts were published by Augustine Ryther 1589.

I have now cleared my way to the æra from whence Vertue intended to date his account of our engravers; that is, from the last years of Elizabeth. Yet so unable had he been to amass materials sufficient to be moulded into a history, that I find only brief notes till we approach to modern times. The satisfaction therefore that I cannot give to the antiquary, must be a little compensated by assisting collectors. In default of Anecdotes, I shall form some, however imperfect, lists of the works performed by the elder masters. These will be chiefly supplied from my own collection and from * Ames's printed catalogue of English heads, and may be increased hereafter by curious persons, who will be assisted by this sketch to compile a more extensive and compleat history of the art in England.

R E G I N A L D E L S T R A C K E,

Whose works are more scarce than valuable, flourished under Elizabeth and her successor, in whose reign he probably died. His first print according to the date is the portrait of

Sir

* As they are fully described there and may be found alphabetically, I shall refer the reader thither for many of those prints of which I give no account, that I may not swell this list unnecessarily.

Sir Philip Sidney, done probably soon after his death.

Queen Elizabeth, done after her death.

The Black Prince in an oval, as are most of the following,

Richard Whittington, lord mayor, and his cat.

Gervase Babington bishop of Worcester, æt, suæ 59, with four latin verses, and this motto, Virtus Dei in infirmitate.

Sir Julius Cæsar, knight, master of the rolls.

Henry V. titles in latin.

Sir Thomas More ; over his head, Disce mori mundo, vivere disce Deo.

Thomas Sutton founder of the Charter-house ; done after his death, 1611, which shows that Elstracke was then living.

Edmund lord Sheffield, president of the North.

Thomas Howard, earl of Suffolk, lord Treasurer of England.

Robert earl of Essex.

Anne Boleyn.

John Harrington baron of Exton.

William Perkins.

Lord Darnley and queen Mary, whole lengths on one plate.

Padesha Shaffallem, the great mogul.

Philip III.

Christian IV.

Sigismund Battori.

The archdukes Albert and Isabella, two plates.

William Knollis viscount Wallingford.

Cardinal Wolsey.

Henry prince of Wales.

Antonio de Dominis.

John

John Oden Barnevelt lord of Barkley.

Title plate to *Bafilologia*.

Another to Milles's catalogue of honour.

The Stonehouse, 1619.

Edward IV. king of England with devices, &c. and are to be sold by Thomas Geele at the Dagger in Lombard-street. As there is no date to this print, it is uncertain in what year it was done. Vertue in one of his MSS. says, that Thomas Hinde, in 1537, was the first printfeller in London; in another place he assigns that rank to George Humble; he no where mentions Geele. It is certain that the name of George Humble is frequently found on prints of the time of Elizabeth, in conjunction with John Sudbury; they lived in Pope's-head-alley; but Hinde and Geele were most probably their predecessors.

Toby Matthews archbishop of York, eight Latin verses, R. E. sculps. He. Holland excudit. are to be sold by George Humble in Pope's-head-alley.

Mary queen of Scots. Jacobi Magnæ Britann. regis mater. She is abundantly dressed, and has the crown, scepter, globe and arms. Sold by Compton Holland, who is sometimes the vender of prints; sometimes takes them off, excudit*. And once at least engraved himself. I have a laboured print by him of Robert earl of Essex, with his arms, crest and titles. The print of Mary is much superior to many of the preceeding.

E

Henry

* G. Humble was also a painter. Among Ames's heads, p. 145, is one of Speed, D. Georgius Humble p. G. Savery sc.

Henry Holland, who published the * *Heroologia Anglicana* was eldest son of Philemon Holland, and I suppose brother of this Compton Holland. In 1613 he travelled into the Palatinate with John lord Harrington. Besides the *Heroologia*, he published *Monumenta sepulcralia Ecclesiæ Sti Pauli Lond.* quarto; and a volume containing the heads of the kings of England from the conquest to the year 1618. These plates, says Vertue, are the same with those in Martin's Chronicle, except the title-page, and the print of William I.

F R A N C I S D E L A R A M

Worked at the same time with Elstracke, and in the same manner, but better and neater; and seems to have survived him. His plates are

William Somers, king Heneryes jester (8th.) from Holbein, are to be sold by Thomas Jenner † at the whitbeare in Cornewell. A whole

* The engraver of those prints has not set his name to them. As they are in a more masterly and free style than cuts done in England at that time, it is probable that Holland carried over the drawings with him, and had them executed abroad; and this will be confirmed by a circumstance I shall mention in the article of Crispin Pass.

† Jenner attempted the art himself with no bad success. I have a small print by him of Sir William Wadd [or Waad] lieutenant of the Tower. Sir William was son of Sir Armigel Wadd of Yorkshire, clerk of the council to Henry VIII. and Edward VI. and author of a book of travels. The son was clerk of the council to Elizabeth, who dispatched him to Spain to excuse her sending away their minister Mendoza, who had been dealing in treasons against her. Sir William behaved with great spirit there, and with as much cleverness afterwards in piecing together a treasonable paper, torn and thrown into the sea by one

whole length. Long tunic, H. K. on his breast, a chain, and a horn in his hand. Behind him buildings and boys playing. Eight English verses.

Henry VIII.

Queen Mary I. in oval frame.

Sir Thomas Gresham, ditto, with gloves in his hand, large purse to his girdle. Francisco Delarañ sculpsit. are to be sold by Jo. Sudbu. and G. Humble.

Queen Elizabeth, after her death, with a long inscription. V. Ames, p. 62.

James I.

Henry prince of Wales, son of James I. in the robes of the garter, with a truncheon.

James Mountagu, bishop of Winchester, 1617, are to be sold by P. Stent.

Henry Percy earl of Northumberland; almost bald, and with very thick beard. Eight English verses, 1619, are to be sold by G. Humble in Pope's-head-alley.

Small neat length of W. Burton of Falde, in an oval, with devices, 1622.

Sir

one Chreiston. Wadd was successively ambassador to the emperor Rodolph, to Henry IV. and to Mary queen of Scots, inspector of the Irish forces, of the privy council to king James, and lieutenant of the Tower, from which post (to his honour) he was removed in 1613 by Robert Carr earl of Somerset, Sir William being a man of too much integrity to be employed in the dark purposes then in agitation. He died at his manor of Battles Waade [where he built the mansion still standing] in 1623, aged 77. He married Anne daughter of Sir John Hyron. His father Sir Armigel, who lies buried at Hamstead, was the first Englishman that made discoveries in America. See Camden, the English Worthies, Ant. Wood, and Hist. and Antiq. of Essex.

Sir Henry Mountagu, chief justice of the King's bench, with six Latin verses, &c.

Sir William Segar, garter, principal king at arms.

Robert Abbot, bishop of Salisbury, with six Latin verses, Abra. Car. compos.

John bishop of Lincoln.

Frederick elector Palatine.

Elizabeth, his wife.

Frederick Henry, their eldest son.

Charles prince of Wales.

John King bishop of London.

Mathias De Lobel, Physician.

George Withers, the poet, with eight English verses, and this motto,
Nec habeo, nec careo, nec curo, 1622.

This is the latest date to which I find Delaram's name. The four next were a family of artists, and the best performers in the laboured finical manner of that age.

C R I S P I N P A S S,

Of Utrecht, was a man of letters, and not only industrious to perfect himself in his art, but fond of promoting and encouraging it. This appears particularly by his being at the expence of setting forth Holland's Heroologia, which is expressly said to be published Impensis Crispini Pass, and his not mentioning himself as having any share in engraving the plates, makes me conclude that he recommended the best sculptors among the Flemish. Indeed the prints have merit in themselves, besides being memorials of so many remarkable personages.

sonages. Crispin frequented and studied the best masters, and was sent by prince Maurice to teach drawing in an academy at Paris. At what time he came to England is not clear; none of his works done here are dated, says Vertue, later than 1635, yet he certainly lived some years longer, as in 1643, being then probably very old, he published his book, at Amsterdam, *Dell' Arte di Disegnare e di Pingere*, in Italian, French, high and low Dutch, folio. In the * preface he relates these circumstances of his life, "Des ma jeune age je me suis adonné à plusieurs exercices; mais je me suis particulièrement attaché à estudier avec les plus fameux maistres, le sieur Freminent, peintre de sa majesté tres Chretienne, le renommé peintre & *architeste* sieur Petro Paul Rubens, Abr. Bloemart, Paulo Morelson, peintre et architecte de Utrecht ---- mais plus particulièrement le tres noble seigneur Vander Burg, avec lequel je visitay l'academie, ou estoient les plus celebres hommes du siecle. L'illustre prince Maurice de heureuse memoire m'envoya à Paris pour enseigner le deseign à l'academie du sieur Pluvinet, premier ecuyer du roy." He begins with a little geometry, gives directions for the proportions of the human body, for figures in perspective, for drawing in the academy by lamp-light, describes the use of the manekin or layman for disposing draperies, and goes thro' the proportions of horses, lions, bears, leopards, elephants, sheep, cats, and other quadrupeds, birds and fishes. The first division contains thirty plates, the second, seven, and the third, eleven of perspective. Among these, are three cuts by his son, William, cum privileg. du roy tres Chretien. Bleau published a second edition of this work, and to swell the volume, added a great number of old plates, that belonged to other books. Some of the plates have these designations; Ro-

F

bert

* I transcribe from Vertue's extract; I never saw the book.

bert de Vorst inv. R. de Vorst incidit. R. Vandervorst. Except the list of his heads, I have nothing more to add to Crispin's article, but that Peacham, in his *Compleat Gentleman*, styles him, "My most honest loving friend."

Queen Elizabeth, a most sumptuous whole length, with crown, scepter, globe, farthingale, royal arms, bible and sword on a table, carpet and curtain, and twelve Latin verses. Isaac Olivier effigiebat, Crispin vande Passe incidebat, procurante Joanne Waldnelto. This last circumstance, and the paucity of English heads engraved by Crispin, make me doubt whether he ever was in England himself: Perhaps drawings were sent to him, as they have been of late to Houbraken for the illustrious heads.

James I. in hat and ruff, oval within a square frame; lion and grifon supporting it. Six Latin lines. Crispin de Pass excudit Coloniae. Joannes Meyffens excudit Antwerpiae. As Pass executed this abroad, it is not extraordinary that he should have continued queen Elizabeth's grifon, not knowing that James on his accession had assumed the Scottish supporter. This print is well done, though inferior to the preceding.

Anne of Denmark, a curious print; she is drawn in her hair, young, and with a very broad square sprigged ruff. Six Latin verses. Crispin de Pass f. & excudit Coloniae.

Henry prince of Wales.

Charles prince of Wales, in an oval like the two last. Four Latin verses.

Sir Philip Sidney.

The earl of Essex on horseback.

Maria Philippi 4. Hispan. regis soror.

Thomas

Thomas Percius, nobilis Anglus, conspiracy A. MDCV. initæ princeps. C. van de Pass exc. See a description of this rare print in Ames, p. 134. There is also a print in quarto of the seven conspirators.

Frederic elector Palatine, young, oval, size of a large octavo, with martial trophies. Crispin Passæus jun. figu. & sculps. This younger Crispin is a son of whom I find no other work. The other children were

W I L L I A M P A S S,

Who engraved a very rare print, which the earl of Oxford bought with the collection of Sir Simonds Dewes, and of which Vertue gives this account: It was a printed sheet, containing the family of James I, and intituled, Triumphus Jacobi regis augustæque ipsius prolis. The king sitting on his throne with his regalia; on his right the queen and prince Henry leaning on skulls, to intimate they were dead; on his left prince Charles with his hand on a book, that laid on a table; an angel above holding two crowns. Near prince Charles stand the king and queen of Bohemia, and before them their seven children. At the bottom of the sheet several Latin and English verses. W. G. scripsit. Will. Pass sculpsit. illustris. Jaco. R. Principique Carolo D. D. eorumque licentiâ & favore excu. Joan. Bill.

In another place Vertue describes a similar print, but does not say where he saw it. The latter is intituled, The progenie of the renowned prince James king of Great Britaine, France and Ireland. The verses in both languages are different from those in the preceding; to the latter it is said, hæc composuit Johannes Webster; and the engraver

graver is George * Mountain. To be sold at the Globe over the Exchange. I suppose this plate was copied from that of Pass.

Another print recorded by Vertue contains in a half sheet the king and queen of Bohemia and four of their children. Will. Pass fecit ad vivum figurator 1621. About twenty English verses in two columns at bottom.

I have a very valuable print of the Palatine family on a large sheet, broadways, but without any name of engraver. By the manner I should take it for Sadeler. The king of Bohemia, aged, fat, and melancholy, is sitting with Elizabeth under some trees. One of their sons, in appearance between twenty and thirty, stands by the queen. On the other side are three young children, the least playing with a rabbit. Two greyhounds, a pidgeon, a toad, and several animals are disposed about the landscape, which is rich, and graved with much freedom. The inscription is in French.

Of William Pass I find these other works;

Robert earl of Leicester, head in oval, good, two Latin verses ^P_W fe.

Frances duchess of Richmond and Lenox, half-length, extremely neat, her arms in a shield, on a table lies a book with these words, Constantia coronat. Over her a state. Anno 1625 insculptum à Guilh. Passéo Londinum. This print, which is in my possession, resembles very much a whole-length (I believe by Mytens) of the same great lady, which I bought from the collection of the late earl of Pomfret. There is another of her in her † weeds with the duke's picture at her

* I find but one other print with his name, and that a poor one; it is of Francis White, dean of Carlisle.

† Mr. Masters, author of the History of C. C. C. Cambridge, has another of these.

her * breast at Longleate. But the best portrait of her is in Wilson's Life of James I. The reader would find it well worth his while to turn to it.

Sir John Haywood, L. L. D. died 1627, with emblems. W. Pass, f.
Robert earl of Essex on horseback.

George duke of Buckingham, ditto.

Christian IV. king of Denmark, and Frederick duke of Holstein, both standing in one print.

Darcy Wentworth, æt. 32, 1624.

James I. crowned, and sitting with a sword in his right hand, on which, Fidei Defensor, a death's head on his left on his knee, before him prince Henry with his left hand on a skull on a table. W. Passæus f. & sc. anno domini 1621.

Sir Henry Rich captain of the guards oval frame. W. Pass, sc.

M A G D A L E N P A S S,

I find nothing of her work but a very scarce little head in my own collection, representing the lady Katherine, at that time marchioness, afterwards duchess, of Buckingham, with a feather fan. It is slightly finished, but very free.

G

S I M O N

* This was a fashion at that time. There are three or four ladies drawn so by Cornelius Jansen at Sherburn-castle, the lord Digby's; of which Elizabeth countess of Southampton, a half-length richly attired, is one of Jansen's best works. The ruins of the bishop's castle, Sir Walter Raleigh's grove, the house built by him and the first earl of Bristol, the seige the castle sustained in the civil war, a grove planted by Mr. Pope and the noble lake made by the last lord, concurr to make that seat one of the most venerable and beautiful in England.

S I M O N P A S S

Engraved counters of the English royal family, as I have already mentioned in the life of Hilliard. Vertue says he staid here about ten years, and then passed into the service of the king of Denmark, his earliest works in England being dated 1613. Mr. Evelyn in his *Sculptura*, p. 88. adds, that *Liberum Belgium* by Simon de Pas, dedicated to prince Maurice of Nassau, is a very rare cut. Other prints by him are,

Sir Walter Raleigh, in an oval, arms and devices. Sim. Pass sculpf. Comp. Holland exc.

Archbishop Abbot, ditto, with a view of Lambeth. Pass and Compton.

Another, 1616, Lond. but without Lambeth, and Holland's name.

Thomas earl of Arundel (the great collector) oval, arms, Michael Janfs. Mirevelt pinx. and Sim. Passæus sculpf. L. Compt. Holl. excu.

William earl of Pembroke, do. white staff, arms. Pa. V. Somer pinx, 1617. To be sold by Jo. Sudbury and G. Humble. And Philip earl of Montgomery, do.

Rickard earl of Dorset, do. sold in Pope's-head-alley.

Frances Howard countess of Somerset, a curious print of a curious person. It is a * small oval, the hair very round and curled, like a wig, ruff. S. Pa. sculp. Lon. Comp. Holl. exc. I have a print likewise of her husband, but with no name of engraver, and a miniature of him in his latter age by Hoskins. In both his
face

* Ames, p. 162. mentions another very like this, but with some few variations.

face is a sharp oval and his hair fair. Proofs, that the print given of him among the illustrious heads, which is a very robust black man, is not genuine.

William Knollis viscount Wallingford, in an oval, with a hat like lord Bacon. I am not certain by which Pass, I believe by Simon.

James Hay baron of Saley, afterwards earl of Carlisle; graved by Pass, and sold by Sudbury and Humble.

John King bishop of London, oval, twelve latin verses. Nicola Lockey pinx. fieri curavit, and Simon Passæus sculpsit.

Lancelot Andrews bishop of Ely, 1618. Qu. by which Pass.

I have a small neat head in an oval of Christina Popping, in a Flemish dress, dedicated to her in a Latin inscription, and with a French motto, and a verse from Ovid, executed in 1615. By this one should conclude he was not yet arrived.

Sir Edward Coke, with six Latin verses.

Another of Sir Walter Raleigh.

Sir Thomas Overbury. Veneno obiit 1613. Comp. Holl. exc. Another, smaller.

William Butler, physician, good.

* Count Gondomar; dedicated to him, and strongly touched. These five last are ovals. Some of the following I take from Ames. The pages refer to his book.

A monumental plate, inscribed by John Bill to his wife Anne, p. 23.

Lucy Harrington countess of Bedford, the patroness of Donne and other wits of that age, p. 28.

Edward VI. p. 63. and James I. p. 89. Two more of the latter. Queen Anne.

Charles.

* There is another in folio 1622.

- Charles prince of Wales.
 Queen Elizabeth, whole-length.
 Two prints of the Infanta Maria.
 Lodowic duke of Lenox 1616.
 Lord Chancellor Egerton.
 Ant. Pluvinet Eques, 1623.
 James Montagu bishop of Winchester.
 John Arnd, a German divine.
 Matoaca, alias Rebecca, filia potentis. princ. Powkatavi imp.
 Virginiae, æt. 21, 1616.
 A woman's head, 1616.
 Sir Henry Hobart.
 Sir Edward Cecil, afterwards lord Wimbledon.
 Digby earl of Bristol.
 Large head of Christian IV.
 Young head of George Villiers earl of Buckingham, 1617.
 Another when marquis, 1620.
 Captain John Smith, 1617.
 Title to lord Bacon's works.
 Andreas Rivetus.
 Antonius Walæus.
 Robert Sidney viscount Lisle, afterwards earl of Leicester, p. 103.
 Charles earl of Nottingham, lord high admiral, 122.
 Aaron Rathborne, p. 142.
 Sir Thomas Smith, embassador to Russia, p. 155.
 Mary Sidney countess of Pembroke, sister of Sir Philip Sidney, for
 whom he wrote the Arcadia, p. 161. She was old when this print
 was done.

Henry

Henry Wriothesly earl of Southampton ; the friend of lord Essex,
P. 177.

Edward Somerset earl of Worcester, p. 181.

J O H N P A Y N E,

Was scholar of Simon Pafs, and the first Englishman that distinguished himself by the graver. Had his application been equal to his genius, there is no doubt but he would have shined among the first of his profession ; but he was idle, and though recommended to king Charles, neglected his fortune and fame, and died in indigence before he was forty. There is a thin volume in octavo, called Good-friday, containing meditations on that day and printed in 1648, to which are annexed some poems, under the title of Calanthe, by T. Rawlins. Among them is an epitaph on John Payne, then lately deceased. Mr. Evelyn * mentions him with applause ; “ Yet had we a Payne for his ship, some heads to the life, especially that of Dr. Alabaster, † Sir Benjamin Rudyard, and several other things.” The ship was a print of the Royal Sovereign built in 1637 by Phineas Pett. It was engraved on two plates joined three feet long, two feet two inches high. The head of Dr. Alabaster I have, and it truly deserves encomium, being executed with great force, and in a more manly style than the works of his master. It was taken from a painting by Cornelius Jansen. He did besides a storm, some plates for books and these heads ;

Hugh Broughton, oval, 1620, with six Latin verses ; very inferior to the preceding.

H

Alderman

* Sculptura p. 98.

† This is one of his best.

Alderman Leate, oval, with verses.

Roger Bolton, ditto, with four Latin verses, 1632.

Sir Edward Coke, chief justice, 1629.

Mr. Hobson, with eight English verses.

Henry VII. Henry VIII. bishop Hall, bishop Lake, bishop Andrews, Sir James Ley, chief justice, Algernon Percy earl of Northumberland, George Withers, the poet, Richard Sibbs; Ferdinand of Austria; John Preston, Mr. Arthur Hildersham, William Whitaker; Francis Hawkins, a boy; and title-pages to the Guide to Godliness; to the works of John Boys, and to Christian Warfare,

J O A N N E S B A R R Æ,

Of what country I know not, appears to have engraved these pieces,
Lodowick duke of Richmond and Lenox, 1624.

A title plate, 1624.

Another, 1632.

A man's head, something like a bust, oval ornament; two figures representing painting and literature, 1622.

There were many other engravers in the reign of James I. with whose private story we are so little acquainted, that it is impossible to ascertain their several ages and precedence. I shall give them promiscuously as they occur.

J O H N

JOHN NORDEN,

1603 } In Mr. Bagford's collection was a view of London published by Norden in 1603 *, at bottom a representation of the lord-mayor's shew, with variety of habits. In the same person's possession Vertue saw another plan of London by T. Porter, in which he observed these particulars; at the upper end of the Hay-market was a square building called, Peccadilla-hall; at the end of Coventry-street, a gaming-house, afterwards the mansion and garden of the lord keeper Coventry; and where Gerard-street is, was an artillery-ground or military garden made by prince Henry. Norden seems to have been only a topographical engraver; he is known by his *Speculum Britanniae*, or Historical and Chorographical Description of Middlesex and Hartfordshire, with a neat frontispiece and maps. Antony Wood conjectures with great probability that he is the same person with the author of several tracts, which he enumerates, and thinks he was born in Wiltshire, and adds that he was a commoner of Hart-hall, Oxford, in 1564, and took the degree of master of arts in 1573, that he lived at Hendon near Acton in Middlesex, was patronized by, or servant to lord Burleigh and his son Robert earl of Salisbury, and that he was a surveyor of the king's lands in 1614. Vertue subjoins that one Charles Whitwell made a map of Surrey for Norden, which was neater than his other maps. He mentions also a large title-plate for the English Bible, inscribed C. Boel fecit in Richmond, 1611. In Rymer's

* In that year 1603 one Laurence Johnson graved several heads for the Turkish History.

mer's Fædera, vol. xvii, is a patent granted in 1618 to Aaron Rathburne and Roger Bruges, for making a survey for a true and perfect description of the citie of London and Westminster, in a map; and also several other cities.

WILLIAM HOLE or HOLLE

1613 } Engraved an oval head of Michael Drayton in 1613, a poor performance; and a head of Joannes Florius, Italian master to Anne of Denmark. See Ames p. 68. And those of George Withers, Michael Drayton, Tom Coryat, John Hayward, and a whole length of prince Henry, for Drayton's Polyolbion. He also published a copy-book, called the Pen's Excellencie by Martin Billingsley. The second edition with the picture of the latter has 28 plates, 1618.

JODOCUS HONDIUS,

Of whom I have given some account in the third volume, under the article of his grandson Abraham, was son of Olivier De Hondt, an ingenious artist of Ghent, where probably Jodocus was born in 1563, and where he studied the mathematics, and the Latin and Greek tongues. The city of Ghent being delivered up, when Jodocus was twenty years old, he came to England, and exercised various arts, as, making mathematical instruments, types for printing, and engraving charts and maps. Among these were Sir Francis Drake's voyages, the Holy-land, the Roman Empire and divers others. His Celestial and Terrestrial globes, the largest that had then been published, were
much

much commended. Several of Speed's * maps were executed by his hand; and he had great share in the † Atlas Major of ‡ Gerard Mercator, which was finished by his son Henry, and published at Amsterdam in 1636. A translation of it by Henry Hexam quarter-master to Col. Goring was dedicated to Charles I. Besides these and some things which I have mentioned in the life of his grandson, Jodocus engraved a small print of Thomas Cavendish, the famous sailor, another of queen Elizabeth, a large sheet print of Sir Francis Drake, another smaller, and a head of Henry IV. of France. He married in London in 1586, and had several children; but removing to Amsterdam, he died there in 1611, being then but 48 years of age. His son

H E N R Y H O N D I U S

Finished many works begun by his father, and in 1641 engraved a print of William prince of Orange from a painting by Alexander Cooper; a large head of queen Elizabeth, done at the Hague 1632; and in a set of heads published in 1608, those of Sir Richard Spenser and Sir Ralph Winwood.

A. B L O O M,

A name to a print of James I. which is inscribed in Italian, Giacomo Re della Gran Bretagna. The same person, I suppose, is meant by his initials A. B. which I find to some prints of that age.

I

T H O M A S

* Others were done by Abraham Goos.

† There is a print of Jodocus prefixed to it.

‡ Mercator afterwards published a curious map of the British isles.

T H O M A S C O C K S O N

Is unknown to us but by his works here following,

Mathias I. emperor.

Demetrius emperor of Russia.

Mary de' Medici.

Lewis XIII.

Concini marquis d'Ancre, 1617.

Francis White dean of Carlisle, 1624. These six are on folio.

Princess Elizabeth.

Samuel Daniel, 1609.

The Revels of Christiandom.

King James I. sitting in parliament.

King Charles I. in like manner. Each on a whole sheet.

Charles earl of Nottingham on horseback. Sea and ships.

Cockson generally used this mark .

P E T E R S T E N T

Was, I believe, an engraver, certainly a print-seller. On a portrait of the king of Bohemia is said, fold by Peter Stent. To one of the abovementioned Francis White, but engraved by G. Mountain, is P. Stent excud. as is to a cut of Sir James Campbell lord-mayor in 1629, but to one of Andrew Willet with six Latin verses, are the letters P. S. who probably cut the plate, as no other artist is mentioned. Stent certainly lived so late as 1662, for in that year, as he had done in 1650, he published a list of the prints that he vended, which list
was

was reprinted by Overton (who bought his stock) in 1672. In the first catalogue were mentioned plates of London, St. James's, Nonfuch, Whitehall, Wansted, Oatlands, Hampton-court, Theobalds, Westminster, Windsor, Greenwich, Eltham, Richmond, Woodstock, Basinghouse; battle of Naseby, two sheets, with general Ludlow on horseback; two more of the battle of Dunbar; all now extremely scarce, and the more valuable as many of the edifices themselves no longer exist. Nonfuch, that object of curiosity, is commonly known only by the imperfect and confused sketch in one of Speed's maps, but there is a large and fine print of it, by G. Hoefnagle, (probably that sold by Stent) in the collection of the society of antiquaries. Of Old Richmond and Greenwich I have drawings; and of the former is a small view by Hollar. In Overton's list is mentioned a map of the Royal-exchange by Thomas Cartwright, the builder.

WILLIAM DOLLE,

A name that occurs to a neat little print of Sir Henry Wootton, with the word, philosophemur; and to those of Mar. Francke master of Pembroke-hall, Cambridge; of John Cosin bishop of Durham; of Samuel Boteley, of the duke of Buckingham; of Sanderson bishop of Lincoln, of Milton, Hooker, and the earl of Essex.

DEODATE,

A name to a print of Sir Theodore Mayeme. An Italian called Deodate, was physician to prince Henry, and probably this engraver.

R. MEIGHAN

R. M E I G H A N

1628 } Certainly worked in the year 1628, as he then published a
 head of John Clavel, and lived in St. Dunstan's church-yard.
 Ames 46.

T H O M A S C E C I L L,

1631 } Commended by Mr. Evelyn, did a print of Sir John Burgh
 who was killed at the isle of Rhee, of John Weaver, which is
 dated 1631, of Walter Curle bishop of Winchester, a small whole
 length of Archee, the king's jester, an oval head of John Talbot earl
 of Shrewsbury, queen Elizabeth on horseback; Gustavus Adolphus;
 Edw. Reynolds bishop of Norwich; Sir W. Cecil; and Thomas
 Kiderminster of Langley, 1628.

R O B E R T V A U G H A N,

His works, though not numerous nor good, are more common, than
 those of the ten preceding. Such are,

Lancelot Andrews bishop of Winchester.

Sir John Wynn of Gwedur in Carnarvonshire, knight and baronet,
 obiit 1626, æt. 73, a very large head, coarsely done.

George Clifford earl of Cumberland, in an oval.

John Fisher bishop of Rochester.

Sir Francis Drake, with four English verses.

Mr. Arthur Hildesham, preacher at Ashby de la Zouch.

Sir Walter Raleigh.

Judge

Judge Littleton, kneeling before a desk.

Thomas Wilsford, æt. 40. with a line from Boetius, and four English verses.

He engraved the cuts in Norton's Ordinal, and finished those for Ashmole's *Theatrum Chemicum* in 1651, at the latter's house in Black-friars. Vertue says, from Ashmole's MSS. that during the Interregnum Vaughan engraved a print of Charles II. to which he added so offensive an inscription, that an accusation was preferred against him for it after the restoration. I have a very curious little book, intituled, "The true Effigies of our most Illustrious Sovereign Lord King Charles, Queen Mary, with the rest of the Royal Progenie; also a Compendium or Abstract of their most famous Genealogies and Pedigrees, expressed in prose and verse, with the times and places of their births, 1641." It contains heads of the king, queen and prince Charles, and whole lengths, of Mary, James, Elizabeth, Anne, Henry in his cradle, and an elder Charles who died. Some are by Hollar, one by our Robert Vaughan. The duke of York is playing at tennis.

Edward Terry, rector of Greenford, Middlesex. This is the latest I find of Vaughan's works, being dated 1655. There is a print of Robert Devereux earl of Essex, general of the parliament, which Ames gives as engraved by J. Vaughan. If this is not an error of the press for R. it might be a brother. There is another of this lord by J. Hulett, of whom I find no other work, except a print of Sir T. Fairfax.

K

WILLIAM

W I L L I A M M A R S H A L *,

1634 } A more voluminous workman, who by the persons he represented I should conclude practiced early in the reign of James. In the year 1634 and six or seven years afterwards he was employed by Moseley the bookseller to grave heads for books of poetry, and from † their great similarity in drawing and ornaments Vertue supposed that he drew from the life, though he has not expressed *ad vivum*, as was the custom afterwards; and he was confirmed in this conjecture by a print of Milton at the age of 21, with which Milton, who was handsome, and Marshal but a coarse engraver, seems to have been discontented, by some Greek lines, that are added to the bottom of the plate, which was prefixed to his *Juvenile Poems*. Vertue adds that from this to the year 1670 he knows no engraving of Milton, when Faithorne executed one, with *ad vivum delineavit et sculpsit*, and this Vertue held for the most authentic likeness of that great poet, and thought Marshal's and Faithorne's bore as much resemblance as could be expected between features of 21 and 62. Marshal had the felicity too of engraving Shakespear for an edition of his poems in duodecimo 1640, representing him with a square stiff band and a laurel in his hand. This is very hard, but not so bad as three others I have by his hand, of bishop Ridley, of doctor Whitacre, and of Robert Dudley earl of Leicester. There is besides a larger oval of

Dr.

* He might be brother of Alexander Marshal the painter, whom I have mentioned in a former volume. Another William Marshal was a printseller in the year 1690.

† He instances in the prints of Stapleton, Milton and Hodges. The last I find no where else.

Dr. T. Taylor. But the best of his works that I have seen, and that too probably one of his earliest, before employed in the drudgery of booksellers, is the head of a young author, without * a name, æt. 18. anno 1591, but with arms, a Spanish motto, and some verses by Izaak Walton. This is much laboured, Ames has recorded about twenty more, of lord Bacon, lord Burleigh, Charles I. doctor Colet, R. Carpenter, earl of Essex, queen Elizabeth, John Hall, marquis of Hamilton, Philemon † Holland, Robert Jenkins, Henry earl of Monmouth, John Sym, R. Sibbes, J. Sherley, William earl of Sterling, Josiah Shute, and archbishop Usher ‡.

G. G L O V E R,

1637 } Was cotemporary with Marshall, and engraved the portraits
of Lewis Roberts in 1637, of J. Goodwin, William Barriff, Sir Edward Dering, John Lilburn, John Pym, Henry Burton and Nat. Witt, all specified by Ames. And Joannes Amos Comenius, Mrs. Mary Griffith, and some others, whom he hath omitted. Sir Edward Dering's is finely finished.

H E N R Y P E A C H A M,

Author of the Compleat Gentleman, was certainly a judge of those arts which are the subjects of these volumes; and having contributed

to

* I believe it is Dr. Donne.

† This is at the bottom of the frontispiece to his translation of Xenophon's Cyropædia.

‡ I have four more, Robert Herrick, Daniel Featley, Will. Hodson, and Sir T. Fairfax on horseback. Edw. Bowers pinx.

to their illustration, deserves a larger article in such a work than I am able to give of him*. Sanderfon, an intelligent writer on the same topics, is equally unknown to us; his *Graphice*, though in tortured phrase, contains both sense and instruction. The writers of that age, though now neglected for their uncouth style, their witticisms, and want of shining abilities, are worth being consulted for many anecdotes and pictures of manners, which are to be found no where else. What variety of circumstances are preserved by Loyd, Winstanley, and such obsolete biographers! Fuller, amidst his antiquated wit, yet wit it was, is full of curious, though perhaps minute information. His successor Anthony Wood, who had no more notion of elegance than a scalping Indian, nor half so much dexterity in hacking his enemies, is inexhaustibly useful. Peacham finds his place here by a good print that he engraved after Holbein of Sir Thomas Cromwell, knight, afterwards earl of Essex.

R O B E R T D E V O E R S T

1635 } Was an eminent master, competitor of Vosterman, and
 } known by some prints of merit from the works of Vandyck.
 In what year he came to England or left it, does not appear: his latest works in this country are dated 1635. Vanderdort, who mentions him

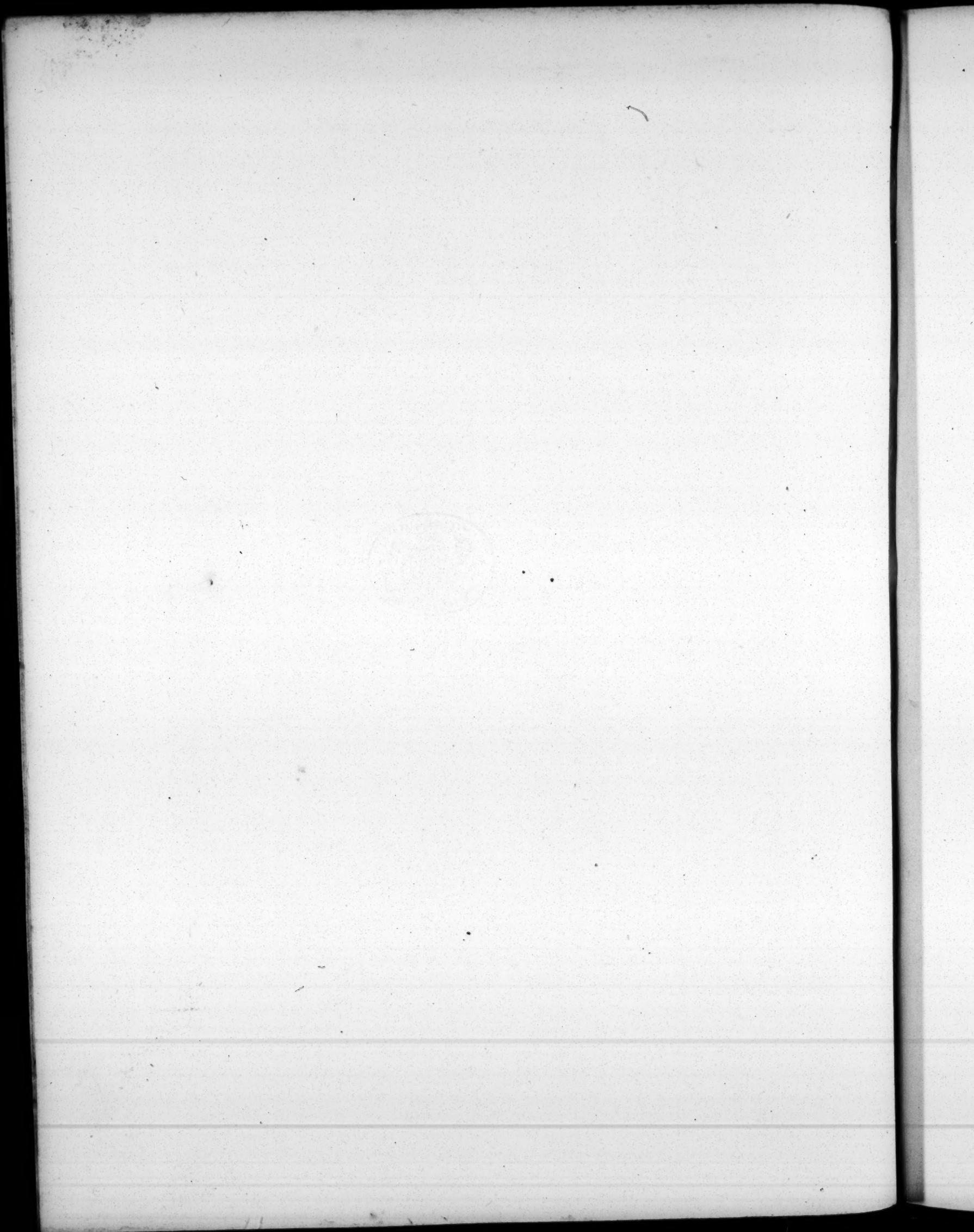
* He was of Trinity-college, Cambridge, where he took the degree of master of arts, and was tutor to the earl of Arundel's children, whom he attended into the Low-countries. Besides the *Compleat Gentleman*, he wrote a little tract with some humour, called, the *Worth of a Penny*; and divers other works, as is said, in an advertisement at the end of the second edition of the last mentioned piece.



V. Dyck pinx.

T. Chambers sculp.

ROBERT VAN VOERST.



him three or four times in king Charles's catalogue *, exprefsly calls him the king's engraver, for whom he did two plates, one of his majesty's fister, the other of the emperor Otho, which Vandyck painted to fupply the lofs of one of Titian's cæfars. Voerft made a prefent too to the king of a drawing on vellom with the pen, our lady hugging Chrift, and St. John. Mr. Evelyn mentioning Voerft, fays †, " He has likewise graven a number of heads after Vandyck ; I fhall only mention (thofe of) the learned Sir Kenelm Digby, Inigo Jones, and thofe two incomparable figures ‡ of king Charles and his royal confort." He executed another of the queen alone, and the following ;

Robert earl of Lindfey, from Mirevelt.

James Stewart duke of Lenox, a middle fized oval, with fhort round head of hair. Geo. Geldorp pinx. Another, when older.

Philip Herbert earl of Montgomery (afterwards of Pembroke) larger oval. Mitens pinx. Another, fquare, after Vandyck, very freely done.

Abraham Aurelius, fmall fquare half length.

Sir George Carew earl of Totnefs, large oval, with military trophies, four Latin verfes. A good print.

Elizabeth queen of Bohemia æt. 35, anno 1631. Londini. G. a Hondhurft p.

Erneft count Mansfeld.

Charles Lewis count Palatine.

Prince Rupert.

Robert Rich earl of Warwick.

L

Edward

* P. 71, 74.

† Sculptura p. 76.

‡ Vertue engraved the fame picture again.

Edward lord Littleton.

James marquis of Hamilton.

Henry earl of Holland.

Prince Charles, after Dobson.

Edward Sackville earl of Dorset.

Philip earl of Pembroke.

Simon Vouet.

William earl of Denbigh.

Small head of Goris, graved on silver.

Robertus Van Voerst, calcographus, Londini. A. Van dyck p. his own portrait. He also, as I have said, cut some plates of animals for Crispin Pas's drawing-book: but his works, says Vertue, are not numerous. His head is in the collection of Vandyck's painters.

LUKE VOSTERMAN

Was, I think, superior to his rival Voerst, at least his prints are more highly finished. Vertue says he staid here about five or six years, but in different places has mentioned works that take in the space of eight years. He was employed by the king and the earl of Arundel *, and his and Voerst's plates seem to be the first that were done here from historic subjects. Vosterman from the king's collection engraved Raphael's St. George, Christ praying in the garden by Annibal Caracci, and his burial by Parmegiano, and Lot and his Daughters by the same. For the earl of Arundel, as early as 1623 he made some drawings with the pen, particularly a woman's head from Lionardo da Vinci, and a portrait of prince Henry. And for the same lord

* He worked for the earl in 1631.

lord he performed a good print from Vandyck's fine picture of the earl * and his countess Alatheia Talbot, sitting together, the earl pointing to a globe. To the same lady Vosterman dedicated a large print on six sheets from Rubens's battle of the Amazons. What portraits I find of his hand are,

Charles I. with ruff, ribband, and slashed habit; large octavo, good.

Vandyck, looking over his shoulder, and holding up his cloak, chain about his neck.

Thomas duke of Norfolk, with the staves of lord treasurer and earl Marshal; from Holbein. A very fine print.

Sir Thomas More, from ditto, unlike all other pictures of Sir Thomas. This has a flatter face and a very small bonnet. His right hand is held up to his beard, a letter or paper in his left, a little white dog lies on a table before him.

Erasmus; after the same painter.

Holbein himself, with the pencil in his left hand, I suppose copied from another print.

Aloysius Contarini, embassador from Venice to James I.

The old, old, very old man, Thomas Parr.

Claudius Mavgis, 1630.

William earl of Pembroke.

William Cavendish marquis of Newcastle.

Antony Van Dyck.

What heads he engraved from Vandyck, I suppose were executed after he left England. In that period too probably was done a small oval head of Jean Conte de Tilly, with four emblematic figures and
fix

* There is another of the earl alone.

six French verses. As I do not know the time of Vosterman's death, a print of Sir Hugh Cartwright from Diepenbeck, engraved in 1656, might be the work of Vosterman junior, who made a plate from Holbein's Triumph of Riches. The father, while in England, painted a small piece or two for a Mr. Skinner of Rochester.

In this place should appear the indefatigable and admired Hollar, but the very enumeration of his works having furnished his no less laborious successor Mr. Vertue with matter for an entire volume, it would be impertinent to dwell on his article. Though employed by booksellers, few of his prints but were useful or curious: His largest are indifferent; the nearer his works approach to wanting a magnifying glass, the nearer they advance to perfection.

About the same period were many other artists, several of whom at present support their claim by a single print or two. I will name them, because when once ranged, it is easy for collectors to allot to them as many more of their works as shall be discovered; and I hope the former will thank me for my pains, for if the drudgery of collecting is dull, what is it to be a collector's collector?

MARTIN DROESHOUT,

His heads are Shakespeare, John Fox martyrologist; Richard Elton; John Howson bishop of Durham. To this print is the name of William Peake, printseller; probably the father of Sir Robert Peake, who engraved some things himself, and whom I have mentioned in my second volume.

H. STOCK,

H. S T O C K,

To a print of William earl of Salisbury, oval.

H. V A N D E R B O R C H T,

1631 } The painter, whom I have mentioned before, graved several things from the Arundelian collection. At Paris was a collection of plates from that cabinet, containing 567 pieces pasted into a book. Vanderborcht's are dated from 1631 to 1638.

T. S L A T E R

Lived, I suppose, about this time, having graved a head of George Webbe, bishop of Limerick, whose dress is of that age. See Ames, p. 180.

Some English heads were done by an engraver that I do not find was ever here, though he styled himself the king's engraver: They are very large and handsome prints, particularly those of Charles I. his queen, and the duke of Buckingham. There is a smaller of Sir Dudley Carleton, and one still less of Antonio di Dominis archbishop of Spalatro. This artist was William Delff, who worked chiefly after Mirevelt.

George Gifford did a head of John Bate, poor enough; and another of Hugh Latimer bishop of Worcester, Edmund Marmion, and a head of George Tooke of Popes, oval.

T H O M A S C R O S S

1646 } Occurs oftener : By him I find plates of
 } Jeremiah Burroughs, 1646.

Jonas More, mathem. with a scroll of paper in his hand, 1649.
 H. Stone pinx.

Thomas Doolittle, minister of the gospel.

Robert Dingley, master of arts.

John Gadbury.

Christopher Love.

Edward Leigh.

John Richardson, bishop of Ardagh, 1654.

Philip Massinger.

Francis Roberts.

Thomas Wilson.

Thomas Fidell of Furnival's-inn.

Richard Brome, six English verses.

Samuel Clarke, pastor of St. Benet Finck.

S. - S A V E R Y,

Was probably in England, though of three prints with this signature, there is but one which has not some foreign marks to it. This last is of Speed, who, with his hat on, is sitting in his chair. It is dedicated by George Humble. The other two are,

Charles I. with a high crowned hat, as he is represented in the mezzotinto of him at his trial, which, by the way, is said to be painted by Vandyck,

Vandyck, who was dead some years before that event. The face probably was taken from one of his pictures, and the hat added. In this print by Savery is a view of Westminster, in the manner of Hol-
lar, A. V. Dyck. pinx. S. Savery fecit. Joost Hartgers excud. The
Inscription in Dutch. There is another of these without the name of
Savery.

Thomas lord Fairfax, profile; hat on. A strong dark print,
something like the manner of Rembrandt. Dutch verses.

J. G O D D A R D

1651 } Known by only one print, of Martin Billingsley, ætat. suæ
27, 1651, oval frame, motto, four English verses. This
Billingsley appears to have been a writing-master, a profession who
have been very apt to think their portraits of consequence enough to
be preserved.

J. C H A N T R Y,

1662 } Another obscure artist, engraved the heads of Edward
Leigh Esq. M. A. of Magdalen-hall Oxford 1660, of Tho-
mas Whitaker, physician to Charles II. of Selden, and Gething, a
writing-master.

J. D I C K S O N

1660 } Did a head of Edward Parry, Episcopi Laonensis, anno
1660, Oxon.

A. H E R-

A. H E R T O C K S

1661 } Engraved A. Brome 1661, oval frame.
 * Sir Edward Nicholas, secretary of state; oval frame
 laurelled.

Judge Rolls, in the time of Oliver, author of some law-books:

Edward Waterhouse, Arm. and a few other heads.

A frontispiece to the Icon Basilike, in folio. V. Ames, p. 34; that
 to Mr. Evelyn's Sculptura †, and several others.

F. H. V A N H O V E,

Another Dutch engraver and more ‡ prolific, seems to have worked here from the end of Charles I. to the beginning of James II. for he did a print of the latter king, and others of his cuts are dated in the years 1648, 1653, 1654, &c. but I have seen nothing of his hand that makes a particular enumeration of his works necessary.

R O T E R M A N S

Did a print of Sir William Waller, dated 1643, but I do not know that he was in England, having found nothing more of his hand, unless a print of Nathaniel Richards, gent. mentioned by Ames, p. 141, with the initial letters T. R. be his. Rawlins the medallist seldom put more than those capitals either to his coins or writings. They may therefore belong to him.

F R A N C I S

* The picture from whence this was taken, was done abroad in 1654. Vertue did a print of Sir Edward from a better picture by Sir Peter Lely, in 1665.

† V. Sculptura, p. 46.

‡ Ames mentions two dozen of his prints.

F R A N C I S B A R L O W,

Who has * already appeared in this work, is peculiarly intituled to a place here; though having given what particulars Vertue could discover relative to his life, I shall here only specify his etchings.

For Edward Benlow's divine poems, called, *Theophila*, fol. 1652, he drew and etched several designs, as he did for Ogleby's *Virgil* and *Æsop*.

His share in *Monke's Funeral*, and in the book of birds † I have mentioned.

A print of an eagle soaring in the air with a cat in it's talons. This event Barlow saw in Scotland, as he was drawing views there. The cat's resistance brought both animals to the ground, where Barlow took them up.

R. ‡ G A Y W O O D

Who is mentioned both by Mr. Evelyn and Sanderson, was, scholar, and close imitator of Hollar, and though I do not know that he attempted views, may in his heads be mistaken for that master. Indeed that is not saying that he arrived at great excellence; yet he far outshone many I have mentioned. He engraved the couchant Venus of Titian with a Spaniard playing on an organ, a fine picture of king
N Charles's

* Anecdotes of Painting, vol. ii. p. 123.

† Griffiere etched some plates of birds and beasts after Barlow. Sailmaker, Boon, Danckers and Streater, the painters, etched some things.

‡ Gaywood has not set his christian name at length to one of his prints. Vertue says that to some of them he put quondam Discipulus Wen. Hollar.

Charles's collection and since of lord Cholmondeley's. The other works of Gaywood are portraits, of, W. Drummond of Hawthornden the Scottish historian, a small oval, with his arms: Edward Cocker, who seems to have been an engraver too; there are two different prints of this man, one of them very neat. Sir Bulstrode Whitelocke: Sir George Cooke: William Fairfax, with six English verses: Holbein: James Hodder, writing-master: William Leybourn: Marguerite Lemon, Vandyck's mistress, with French verses: Countess of Portland: John Playford; there are three different prints of this man, by Gaywood, Loggan, and Van Hove: Matthew Stephenson, an humble author; to this print are these gingling rhimes,

The printer's profit, not my pride
Hath this idea signify'd,
For he push'd out the merry Play,
And Mr. Gaywood made it gay*.

Cuthbert Sidenham, 1654: Lady Eleanor Temple, with four quibbling verses, 1658: Vandyck; Charles (II.) king of Scots; Holbein; Lipsius; and a few more.

D U D L E Y and C A R T E R,

Were disciples of Hollar; the former, like Gaywood, wrote himself quondam discipulus. Robert Pricke was another of his scholars.

Mr. F R A N C I S P L A C E,

A gentleman of Yorkshire, had a turn to most of the beautiful arts.

He

* A better pun on this word was made on the Beggar's Opera, which it was said, made Gay rich, and Rich gay.

He painted, designed and etched; Vertue had heard that he learned the latter of Hollar, and has preserved a letter that he received from Mr. Place, in answer to his inquiries into that fact and about Hollar himself, of whom he relates on his own knowledge many particulars which Vertue has inserted in his life of that artist, but denies his having been instructed by him. Ralph Thoresby, in his *Ducatus Leodienfis* *, often mentions Mr. Place with great encomiums, and specifies various presents that he made to his Museum. He tells us too that Mr. Place discovered an earth for, and a method of, making porcelaine, which he put in practice at the manor house of York, of which manufacture he gave Thoresby a fine mug. From the same account we learn that Mr. Place discovered porphyry at Mount Sorril in Leicestershire, of which he had a piece to grind colours on. This author specifies views of Tinmouth-castle and Lighthouse; the cathedral of York, churches and prospects of Leeds, drawn and etched, and a mezzotinto of Henry Gyles the Glass-painter, executed by Mr. Place. Ames mentions a print by him, which I have, of Richard Thompson, from

* P p, 196, 466, 477, 492, 497. At the end of this account of Leeds is a catalogue of Thoresby's own Museum, now dispersed, in which were some valuable, and many foolish curiosities. Of the latter sort, was a knife taken from one of the Mohawks 1710, so seriously was that vision believed at that time by grave people. Another of his rarities was a leaf of an Ananas; that fruit, now so common here, was scarce enough in the year 1715 to have a leaf of it preserved in a repository. The book itself is very diverting. Thoresby, like other solemn and retired triflers, thought the world interested in knowing what ever related to them. Ashmole's Diary is ridiculously curious. Thoresby informs us that in his youth he was uneasy when he first observed that he had not the usual quantity of spittle that others have, p. 615. What a brave discovery was printing for men who wished to record how often they sneezed!

from a painting of Zouft: It is boldly done. Another is of Sterne, archbishop of York.

J. S A V A G E

May be stiled engraver to a set of Heroes, whom Prior calls *the unfortunate brave*. No country preserves the images and anecdotes of such worthies with such care as England. The rigour of the law is here a passport to fame. From the infringers of Magna Charta to the collectors on the road, from Charles I. to Maclean, every sufferer becomes the idol of the mob. Some of the resemblances preserved by Savage are of men who fell in a better cause; bishop Latimer, Algernon Sidney, Alderman Cornish, the earl of Argyle, Sir Edmondbury † Godfrey, Sir Thomas Armstrong and the duke of Monmouth. He has also done heads of John Gadbury, Sir Henry Chauncy, Sir Henry Pollexfen; John a Lasco; Arthur earl of Torrington, and some coins in Evelyn's Numismata.

Mr. W I L L I A M L O D G E

Was son of Mr. William Lodge of Leeds, merchant, by Elizabeth daughter of Mr. John Sykes, eldest son of Richard Sykes esq; one of the first aldermen of that town [then * newly made a corporation by Charles I] where our artist was born July 4, 1649, and inherited an
estate

† In Thoresby's Museum, mentioned above, was a blood-coloured ribband with Death's head, swords, &c. inscribed, "In memory of Sir Edmondbury Godfrey, murdered the 12th of October 1678." A strong picture of the height to which the rage of party was carried!

* Anno 1626.

estate of 300*l.* a year. From school he was sent to Jesus-college Cambridge, and thence to Lincoln's-inn; but more pleasurable studies suiting his genius, he attended Thomas lord Bellaffis, afterwards viscount Falconberg, in his embassy to Venice, where meeting with Giacomo Barri's *Viaggio Pittoresco*, wherein are particularized the chief pictures in Italy, and an account of Canon Settala's famous cabinet at Milan, Mr. Lodge translated it into English, and added of his own gravings heads of the most eminent painters and a map of Italy printed in octavo, 1679. While on his travels he drew various views, which he afterwards etched. Returned to England he assisted Dr. Lister of York in drawing rare shells and fossils, which the doctor transmitted to the Royal Society and are inserted in their transactions, particularly, the Table of Snails N^o. 85; the Trochitæ and Entrochi, N^o. 100; the Astroides N^o. 112, the drawings of which were in Thoresby's Museum, from whom Vertue received these memoirs. He also drew for Dr. Lister thirty-four different sorts of spiders. There was then at York a club of virtuosi, composed of Dr. Martin Lister, John Lambert esq. Thomas Kirke esq. Mr. Lodge and Mr. Francis Place. Between the two last congenial artists was a strict friendship. Once on their rambles, on which they often staid three or four months, as they were taking views in Wales, they were suspected for Jesuits [it was at the time of the Popish plot] seized, imprisoned, and not released but on the appearance of some friends from Chester. Thoresby, who amidst his puerile or anile ideas, could not avoid the superstition of dreams, related to my author, that Lodge being on a fishing-party at Mr. Boulter's at Stank near Harwood, dreamed [it seems he had never dreamed before and Thoresby quotes Mr. Locke * for another mo-

O

noneirist]

* Essay, vol. i. p. 74.

noneirist] that he should be buried at Harwood-church. This vexed him as he had destined his sepulture at Gisburn near Craven by his mother. A dream is nothing without the completion: Lodge died at Leeds; but as the herse passed by Harwood, the carriage broke; the coffin was damaged, and the dream happily fulfilled, the corpse being interred in the choir there Aug. 27, 1689. One captain Fisher wrote upon Mr. Lodge's picture, "*Parisiis, Burdegalaë, Romæ, ac postremo Venetiis humanioribus studiis juxta biennium versatus, jam tandem honestis literis et artibus excultus, natale solum petiit 1671, ætatis 23, jam pridem hospitii Lincolnienfis admisso socio.*"

Mr. Lodge's works, besides those I have mentioned, are,

View of Gaeta, the Mole and Plancus's tomb.

Pozzuolo, Caracalla's Mole, Baia, &c.

Ruins of the amphitheatre and aqueduct at Minturnum.

Promontory of Circe, temple of the sun, &c.

Lambeth-house from the Thames.

Westminster-hall and the abbey.

Sheriff-hutton-castle.

Clifford's-tower.

View of York, from the water-house to the ruins of the manor-house.

Besides these which were small, he did some large plates of

The Pont du Gard in Languedoc. To this he signs WL.

The Monument. This is reckoned the best draught of it.

Leeds, with the ruins of Kirkstall and Fountain-abbies, with a map of the Wapentakes of Shireach and Morley, and a prospect of Wakefield.

Newcastle

Newcastle upon Tine, with lesser views of Tinmouth-castle, Aln-wic, Holy-island, Berwick upon Tweed, Carlisle and Barnard-castle; all which were finished and a specimen printed off, before the plate was spoiled by an accident. In the middle was designed a map of Northumberland, and at bottom a prospect of Durham of the same dimensions with that of Newcastle.

Edinburgh, Glasgow, and Dysart; different plates.

Oliver Cromwell and his page; dedicated to the protector.

Samuel Malines, after a picture by Claret.

He painted some few things from the life in oil.

W I L L I A M S H E R W I N,

1670 } Son of a divine of the same names, is the only person whom
I find to have been royal engraver by patent, which himself, on a print of his father, prefixed to the latter's clavis, tells * us he was. By what interest he obtained this distinction does not appear; certainly by no great excellence in his profession. Nor are his works numerous; tho' he exercised his art for many years. Ames mentions about sixteen heads by him, and there is another, which he has omitted, of John Gadbury, the almanac-maker, who has been represented by no less than four artists. Sherwin perhaps engraved other plates, besides portraits. He has done two of Charles II. The first works I find by him are, William Bridge and William Salmon, both in 1670; the latest, judge Powel in 1711.

J O S E P H

* V. Ames, p. 157.

JOSEPH NUTTING

Probably commenced engraver about the time of the restoration, as not long after he did a plate of Mary duchess of Beaufort from a picture of Walker, and therefore it is likely that he was of some eminence. A head of Matthew Mead, father of Dr. Mead the physician, is the best thing I have seen of him : his works are few ; as Sir John Cheke, from an old picture ; James Bonnel, Mr. Locke, George Parker, almanac-maker ; and three of the family of Rawlinson ; the last, dated 1709.

We now come to one of the most capital engravers that has appeared in this country. The number of those, whose works deserve intrinsic regard, abstracted from their scarcity, or the curiosity of the persons and objects represented, is very small, and soon enumerated. The family of Pafs were singularly neat : Hollar still surpassed them, and in branches to which their art never extended. Vorst and Vosterman shone in a higher style. Lombart added roundness to delicacy, and was even a great performer if compared with most of his successors, of whom Robert White seems to have declined the least. John Smith carried the new discovered art of mezzotinto to the greatest perfection we have seen it attain. The last John Faber in some things was, tho' far inferior, a good workman. Kirkall, commonly a wretched labourer, had singular merit in one branch that will be mentioned. Mr. Strange, ashamed of the creeping and venal style to which the art was sunk in Britain, has given us the works of Italian masters with a tool worthy of Italian engravers. But yet there had
been

Engravers. p. 57.



WILLIAM FAITHORNE.

Ipse pinxit.

A. Bannerman Sculp.

been one Englishman, who without the timid perfection of French masters, had shown that softness and force, freedom and finishing, were compatible, and that the effect of *chiaro scuro* did not depend upon unblended masses of white and black ; this was

W I L L I A M F A I T H O R N E.

* He was born in London, in what year is † uncertain, and bred under Peake, ‡ painter and printseller, afterwards knighted, with whom he worked for three or four years before the eruption of the civil war, and whom he accompanied into the king's service. Being made prisoner at Basing-house, Faithorne was brought to London and confined in Aldersgate, where he reverted to his profession and among other heads did a small one of the first Villiers duke of Buckingham in the manner of Mellan. After much sollicitation by his friends, he was permitted to || retire to France, where he found protection and

P

encou-

* This account is taken from a MS. of Vertue, who received the particulars from Mr. Bagford, librarian to lord Oxford, and intimate with Faithorne, and from another of his friends, Mr. W. Hill Charke.

† V. second volume of this work.

‡ Graham says he was about seventy-five when he died. Engl. School, p. 417.

|| Graham says he was banished for refusing to take the oaths to Oliver, but by the account of his two friends whom I transcribe, he returned to England before the protectorate, which agrees better with a head I shall mention presently, and with a sheperdess which he did at Paris in 1649. Graham adds that he studied several years under Champagne, which is also doubtful.

encouragement from the Abbè de Marolles, a singular man, who, with slender competence of parts, drummed and trumpeted for learning and the arts, till he was admitted into the procession. His memoirs are their memoirs, and one reads them, tho' they inform one of little more than that he was a good man, and acquainted with several that were great*. † About the year 1650 Faithorne returned to England; and soon after married the sister of one whom my authors call the famous captain Cround. By her he had two sons and a daughter, Henry, bred a bookseller, William to his father's profession. Faithorne now set up in a new shop, at the sign of the ship next to the drake, opposite to the Palsgrave's-head-tavern without Temple-bar, where he not only followed his art, but sold Italian, Dutch and ‡ English prints, and worked for booksellers, particularly Mr. Roylton, the king's bookseller, Mr. Martin his brother-in-law in St. Paul's-church-yard, and Mr. William Peake a stationer and printseller on Snow-hill, the younger brother of his old master. Some time after the year 1680, Faithorne quitted his shop, and retired to a more private life in Printing-house-yard Blackfriars, still engraving, but chiefly painting from the life in crayons, in which branch he had formerly received instructions at Paris from Nanteuil. To these portraits I suppose we must refer such of his prints as have W. Faithorne pinxit; tho' he also drew in || black and white, as John Aubrey in the Museum at Oxford. His crayon heads, mentioned by his

* He published a list of all that had made him presents of their works.

† Bayfield's head is dated 1654.

‡ There are some to which is specified sold, by *William Faithorne*.

|| Graham says also in miniature of which there are many instances.

his biographers, were Mr. Lepiper the painter, col. J. Ayres, Mr. Allen, Mr. J. Smith, * Mr. Sturt and Mr. Seddon, and most of the noted writing-masters. The last he undertook was of Mr. Jo. Oliver, surveyor of the works at St. Paul's. The misfortunes of his son William broke † his spirits, tho' he was a robust and vigorous man; a lingering consumption put an end to his life. He was buried near his wife in St. Anne's Blackfriars, May 13, 1691. Besides his pictures and plates, he published his *Art of Graving* ‡ in 1662, dedicating it to his master Sir Robert Peake. His friend Flatman || consecrated a poem to his memory, concluding,

A Faithorne sculpsit is a charm can save
From dull oblivion and a gaping grave.

I shall distinguish the works of Faithorne into five classes; first, his fine prints; second, his middling, of which several approach to the first sort; some to, three, his bad; four, his historic; five, such as I have not seen, but many no doubt belong to the first list.

CLASS I.

His own head, looking over his shoulder, long hair.

Sir

* Sturt's head was in lord Oxford's collection.

† He was once cured by Ashmole of an Iliaca passio. See Diary of the latter, p. 31, who tells us that he paid Faithorne seven pounds for engraving his portrait, p. 33.

‡ The whole Title is, *The Art of Graveing and Etching*, wherein is expressed the true way of graveing in copper. Also the manner and method of that famous Callot and Mr. Bosse, in their several ways of etching.

|| Flatman has two copies of commendatory verses prefixed to Sanderfon's *Graphice*. The first, on the fine head prefixed to the work, declares,

He outsays all; who lets you understand,
The head is Sanderfon's, Faithorne's the hand.

Sir William Pafton, baronet 1659. A plump gentleman, very long hair, filk mantle over one fhoulder. Every part of this print, which I think the beft of his works, is finished in the higheft perfection.

Lady Pafton ; fame year ; probably after a picture of Vandyck.

Margaret Smith, widow of Thomas Smith, and wife of Sir Edward Herbert ; from Vandyck. A whole length of her by the fame mafter was in the Wharton collection, and afterwards in my father's.

Montagu Bertie fecond earl of Lindfey, from Vandyck ; this fine print I never faw but in the poffeffion of the prefent earl of Huntingdon.

William Sanderson, ætat. fuæ 68, 1658. Souft pinxit. This head is prefixed to his Graphice, and does honour both to painter and engraver.

Carew Reynell, armiger. Young man ; long hair, fhort band tied.

Samuel Collins, doctor of phyfic, æt. 67. W. Faithorne ad vivum delin. et fculp.

Anne Bridges countefs of Exeter, from Vandyck.

John Kerfey, born at Bodicot, &c. 1616. Mathematical books. Souft pinx. 1672.

John La Motte, efq. citizen of London. Born 1577, deceafed 1655.

John Viscount Mordaunt. Head in armour, oval frame furrounded with arms, in the manner of prints of the Scottifh nobility. Titles in Italian.

Thomas earl of Elgin, æt. 62, 1662. Old man with long hair holding his mantle with his right hand.

Mary, daughter of Sir Edward Alfton, wife of Sir James Langham.

Henry

Henry Cary earl of Monmouth.

John Pordage, philosopher, physician, divine.

Thomas Killigrew, in a fur cap, sitting at a table on which lie several of his works. Head of Charles I. hung up, a dog by the table. W. Sheppard pinx.

George Rodolphus Weckkerlin, æt. 50. Mytins pinx.

Thomas Stanley, octagon frame. P. Lilly pinx.

Robert Bayfield, æt. 25, 1654, in a large hat, four English verses.

Another of the same person, without a hat, æt. 27.

Francis Rous, provost of Eton, large hat, æt. 77, 1656, four English verses.

Small head of a man with long hair and little band, with six verses, inscribed J. S. Wright, which show the person represented to have been an author.

Sir Henry Spelman, ruff and point night-cap.

Thomas Hobbes, æt. 76. En quam modice habitat philosophia.

One Loveday, in an octagon frame, with six English verses, devices, and French mottoes.

A young clergyman, ditto, no name. Arms, five crescents on a cross; æt. 28, 1662 *.

Samuel Leigh, young man's head. Arms, æt. suæ 15, 1661. In-
cipe & perfice, Domine.

Henrietta Maria, with a veil. Royal arms, Scotland in the first quarter. Done at Paris in the manner of Mellan.

A fine head of Smith, writing-master, drawn by Faithorne, but engraved by Vanderbank.

Q

CLASS

* Ames, p. 62. mentions a fine head by Faithorne of Edward Ellis of Baliol-college, to which this print and arms answer.

CLASS 2.

Henry Somerset marquis of Worcester, in armour with a truncheon *. I have a proof of this, on which the titles are finely written by Faithorne himself, otherwise the plate had no inscription.

Queen Catherine, in the remarkable habit in which she arrived, long dark hair curled in rows like a perriwig, and spreading wider to her shoulders; strait point handkerchief, black gown laced, the sleeves flared and coming down to the middle of her arm, over which are turned up broad round ruffles, white tabby petticoat laced, over a farthingale, gloves in her left hand.

Christopher Simpson (a master of music) J. Carwarden pinx. a name I have seen no where else. There is a smaller print of the same person, but much inferior.

Prince Rupert, dishevelled hair, ribband with a large knot round his neck, broad sash laced, a remarkable print, G. Dobson pinx.

Small head of some author, in a Roman habit; six English lines.

Charles I. small head in an oval frame with cornucopiæ and stone work; seems a head-piece to some book.

A wo-

* This print has the garter, though it was never given to the marquis. Probably it was promised; and the plate wanting the titles, looks if lord Somerset died before it was finished, and before the promise could be completed through the misfortunes both of the king and the marquis. I once took this for a print of his son Edward, and so did Vertue; but it is evidently copied from an older print done when Henry was only earl, and which has his name, and was sold by Stent. In that print there is much less appearance of a ribband; so small a bit, that it might not be intended for the garter, and Faithorne by mistake might supply the rest and the George as he has done.

A woman whole length, small, in short vest, long petticoat, a cloak with loops hanging behind. Under the figure, Mariana 1655.

Mrs. Katherine Philips, a bust ; on the pedestal, Orinda.

Mr. Abraham Cowley, W. Faithorne sculp. 1687. Another smaller, en buste.

Richard Carpenter, in the same frame a profile, out of the mouth of which proceeds an animal's head breathing fire. Four Latin lines.

Francis Glisson, Dr. of physic, æt. 75.

William Gouge, æt. 79, 1653.

Valentine Greatrakes, the stroker ; stroking a boy's head. See an account of him in St. Evremont.

Thomas Mace ; prefixed to his book of Music. Faithorne subscribed for three copies.

John Mayow, in the habit of a doctor of physic.

Sir Richard Fanshaw. Died at Madrid 1666.

Bust of Lucian in a niche, Greek motto, ten English verses.

Dr. Harvey, bust on a pedestal.

Charles II. round the frame, Honi soit qui mal y pense.

Two others larger, one in armour, with six English verses ; the other in robes of the garter, the royal arms disposed at the four corners.

Sir Thomas Fairfax. Rob. Walker pinx. in the manner of Mellan.

John Milton, æt. 62, 1670. Guil. Faithorne ad vivum delin. et sculpsit.

Francis More, serjeant at law.

John Hacket bishop of Litchfield and Coventry. Four English verses.

Henry

Henry Terne, with an account of him in Latin. W. Sheppard pinx.

Lord chief justice Anderson, æt. 76.

Sir Henry Coker, æt. 48, 1669. Account of him in English.

Sir Bulstrode Whitelocke in armour.

Charles earl of Carlisle, in armour, octagon frame.

John Ogilby. P. Lilly pinx.

Horace lord Vere, Sir Francis Vere, and Sir John Ogle, one eye.

Olivarius Britannicus heros, in armour on horseback.

CLASS 3.

These do not deserve to be particularized. I shall barely name them: Richard Hooker; Edmund Castelli; Ricraft, a merchant; the emperor Marcus Aurelius; Henry Lawes; bishop Browning; Robert second earl of Essex; Charles I. in armour; John Ray.

CLASS 4, and 5.

I join these, as I have seen very few of his historic prints or title pages, but will separate them by placing the heads I have not, last.

An emblematic print; a pilgrim sitting and writing; a pyramid before him with figures and inscriptions; Venice at a distance. This is a frontispiece to Pordage's book, whom I have mentioned before.

Æneas killing Turnus, for Ogilby's Virgil.

Hero and Leander.

Thomas Killigrew and the lord Coleraine, the princely shepards. I suppose this was for a Mask.

Mercurius

Mercurius Christianus.

Mercurius Rusticus.

Our Saviour on the cross, and St. Benedict.

The assembly-man.

Lucaſta, for Lovelace's poems.

A plan of London and Westminster in six sheets and two half sheets. Published and ſurveyed by Newcourt, 1658.

Chriſt after Raphael. I believe this was finiſhed by Filian.

A Madonna, and Joſeph, with a lamb, after La Hire: done while Faithorne was at Paris.

Title-plates, to Taylor's Life of Chriſt; to the Compleat Embaſſador; to the Lives of the Philoſophers; to Collins's Anatomy; to Jerſe's Copy-book; to Hooke's Micrographia; and to the Philoſophical Tranſactions. Some of theſe may be only heads already mentioned; the liſt I tranſcribe is imperfectly taken.

The Story of Mr. Croſs and Wahorne. I do not know what this means; I ſuppoſe it is the duel of Mr. Crofts and Jeffery Hudſon.

Charles II. on his throne; archbiſhop Sheldon, lord Clarendon and Monke duke of Albemarle, ſtanding; ſome birds in Barlow's book.

H E A D S.

Henry VIII. Richard Lovelace; Charles II. no name of engraver; one of his firſt works; Charles II. inſcribed, this is Charles the firſt's heir; Contarini, doge of Venice; Endymion Porter; James earl of Perth, drawn by Faithorne, graved by Vanderbank; Sir Orlando Bridgman; Sir John Forteſcue; Sir Bevil Granville; an octavo print, ex dono Rich. Hacket Litchf. and Cov. epiſc. 1670, inſervi Deo & lætare;

R

Olivarius

Olivarius primus ; this remarkable inscription was probably satyric, or would alone contradict the story of Faithorne's being imprisoned for refusing the oaths to Cromwell. Vertue mentions another of the protector dedicated to him by Lud. Lambermontius a physician, with medals at the four corners of David, Solomon, Alexander, and Julius Cæsar, which though without any name of engraver, he believed was Faithorne's work. Dr. Wallis; Sir John Hoskins; Hugh Bridges esq. John Bulwer; Mary princess of Orange; Henry More, sitting under a tree, half length; Mrs. Sarah Gilly; archbishop Usher, and a smaller; Roger earl of Castlemain; Robert Henley; this is doubtful: A man's head, no name, Latin inscription beginning, Quodcunque manus tua facere potest; John de Castro, viceroy of India; Sir James Harrington; Katherine lady Harrington; Tobias Venner; Elias Ashmole; Barbara countess of Castlemaine; James duke of York; John Prideaux bishop of Worcester; Mr. Richard Zebelina, teacher of short-hand; Monsieur Thevenot, whole length; Thomas Osborne earl of Danby; William Bates; Oughtred; Edward Stillingfleet bishop of Worcester; Quarles; Tafletta; count Serena; a bishop of Durham; general Moncke; Sir William Davenant; Dr. Charles Leigh; Penelope Herbert, doubtful. Ames gives some other heads with the name of Faithorne, but as he has always omitted to specify whether engravings or mezzotintos, I should suppose them the latter, and the works of our artist's son

WILLIAM FAITHORNE, junior,

Who worked only in that kind, and arrived to a good degree of excellence.

cellence. He was negligent; and I believe fell into distresses which my authors say afflicted his father and obliged himself to work for bookfellers. He died about thirty years old, and was buried in the church-yard of St. Martin's. His prints are,

Thomas Flatman, probably his first work.

Sir William Reade, oculist to Q. Mary.

Mr. Dryden, in a long wig.

Queen Anne, with loose hair, garter-robos.

Prince George of Denmark.

Mr. Jeremiah Collier.

John More bishop of Ely.

Frederic count of Schomberg.

Another, when duke.

John Cooper, a boy with a dog.

Lady Katherine Hyde.

Mrs. Mariamne Herbert.

The princess of Hanover.

Charles XII. king of Sweden.

A lady half length with a basket of flowers, no name.

Lord Henry Scott.

Mr. James Thynne, a boy.

Mr. Richard Gomeldon.

Queen Mary.

Shadwell, the poet.

Sir Richard Haddock, fine.

Mrs. Plowden, with a garland, gown lined with striped silk, no name.

Another, but instead of the garland she has a necklace in her hand.

Sancta Maria Magdalena.

A Cupid, after Parmentier.

A death's head between a watch and a rose in a glass bottle.

Others mentioned by Ames, are, The princess Sophia.

W. Bagwell.

W. Boys.

Dr. Collet.

J. Seddon.

Glanvill.

J. Murcott.

Mrs. Smith.

Madam Nichols. This I believe is the same with Mrs. Plowden.

J O H N

JOHN FILLIAN

Was scholar of the elder Faithorne, whose head he copied, and was living in 1676; but probably died young, as only two more plates appear of his hand; the heads of Thomas Cromwell earl of Essex, and of Paracelsus. Mr. Hill the painter was a disciple of Faithorne, but never applied to engraving.

PETER LOMBART.

1660 } Vertue had been able to trace no circumstances of his life,
 } but that he came from Paris and returned thither, the first certainly before the Revolution, as he graved a plate of the protector; a frontispiece to Ogilby's Virgil, published in 1654; a title to a small octavo in 1658; and Sir Robert Stapleton's head for his Juvenal before 1660. In fact, he does not seem to have staid long here in the reign of Charles II. a cut of Antoine * Grammont being dated at Paris in 1663. In 1660 he made a large title plate with many figures for Field's bible, printed at Cambridge. His best works are the twelve half lengths from Vandyck, too well known to be particularized. His other plates I will repeat briefly, as I shall those of subsequent engravers. As they grow nearer to our own times and are common, to describe them is unnecessary.

Head

* So Vertue. I suppose this was Antony first duke of Grammont. Of his brother Philibert, the famous count Grammont, I know no portrait, tho' I have made the most diligent and frequent inquiries possible both in England and France. The family have no picture of him either at Paris or in the country; nor had Mariette, the old printseller and collector at Paris, ever seen a print of him.

- | | |
|--|---|
| Head of Walker, the painter;
something different from that at
Oxford. | Dr. Taylor. |
| Charles I. on horseback, from Van-
dyck. Lombart afterwards erased
the face, and inserted that of Crom-
well, and then with the vicar of
Bray's graver, restored the king's. | Cartwright, author. |
| Cromwell, half length in armour,
page tying his scarf. | Alexander Ross. |
| Sir Samuel Moreland. | Thomas Taylor. |
| John Ogilby. | Brian Walton. |
| Charles V. emperor. | De la Fond, gazetteer of Amster-
dam, 1667. |
| Dr. Charlton. | Johannes Dallæus. |
| William Davison, physician. | Charles Emanuel prince of Savoy,
1671. This seems the latest of
his works. |
| Anne Hyde duchess of York. | In Overton's catalogue of prints
dated 1672, is mentioned a
book of the Seven Sciences,
eight plates by Lombart, but
probably executed when he
was in England. |
| Dr. Donne. | Vertue also names an emblematic
print which he calls Theophila's
Love-sacrifice, with the device
of the Trinity. |
| Dr. Christopher Terne. | |
| Samuel Malines. | |
| Sir Henry Wootton. | |
| Father Paul. | |
| John Dethick. | |

J A M E S G A M M O N,

"Can hardly, says Vertue, be called an engraver," so poor were his performances; yet one of them has preserved a memorable person, Richard Cromwell, and authenticated a picture that I have of him by

S

Cooper.

Cooper. Gammon's few other heads are, Sir Toby Matthews ; Catherine of Braganza, and Mascal the painter from a picture done by himself.

ROBERT THACKER

Calling himself designer to the king, engraved a large print on a plate of four sheets, of the cathedral at Salisbury. Morgan, of whom I find as little, may be mentioned with him, having done a plan of London for Ogilby.

WILLIAM SKILLMAN,

Living between 1660 and 1670, engraved the facade of Albemarle-house, and a view of the Banqueting-house.

JOHN DUNSTALL

1662 } Lived in the Strand and taught to draw. In 1662 he designed and etched a book of flowers. His portraits are, William Gouge ; Samuel Clarke, martyrologist ; and king William and queen Mary.

J. BROWN,

1676 } A name that might well escape Vertue, since it is only found to a single print in Ames's catalogue of a supervisor of excise at Bristol ; the plate done at Tedbury. V. page 48.

PRINCE



Engravers. p. 71.



PRINCE RUPERT.

P R I N C E R U P E R T.

It is a trite observation, that gunpowder was discovered by a monk, and printing by a soldier. It is an additional honour to the latter profession to have invented mezzotinto. Few royal names appear at the head of discoveries; nor is it surprizing. Tho' accident is the most common mother of invention, yet Genius being a necessary midwife to aid the casual production, and usher it to existence, one cannot expect that many of the least common rank should be blest with uncommon talents. Quickness to seize and sagacity to apply are requisite to fortuitous discoveries. Gunpowder or printing might have fallen in many a prince's way, and the world have been still happy or unhappy enough not to possess those arts. Born with the taste of an uncle whom his sword was not fortunate in defending, prince Rupert was fond of those sciences which soften and adorn a hero's private hours, and knew how to mix them with his minutes of amusement, without dedicating his life to their pursuit, like us, who wanting capacity for momentous views, make serious study of what is only the transitory occupation of a genius. Had the court of the first Charles been peacefull, how agreeably had the prince's congenial propensity flattered and confirmed the inclination of his uncle! How the muse of arts would have repaid the patronage of the monarch, when for his first artist she would have presented him with his nephew! How different a figure did the same prince make in a reign of dissimilar complexion! The philosophic warrior who could relax himself into the ornament of a refined court, was thought a savage mechanic when courtiers were only voluptuous wits. Let me transcribe a picture of
prince

prince Rupert, drawn by a man who was far from having the least portion of wit in that age, who was superior to it's indelicacy, and who yet was so overborn by it's prejudices, that he had the complaisance to ridicule virtue, merit, talents. ---- But prince Rupert alas ! was an awkward lover !

“ Il étoit brave & vaillant jusqu' à la temerité. Son esprit étoit sujet à quelques travers, dont il eut été bien fâché de se corriger. Il avoit le génie fécond en expériences de mathématiques, & quelques talens pour la chimie. Poli jusqu' à l'excès, quand l'occasion ne le demandoit pas, fier, & même brutal, quand il étoit question de s'humaniser. Il étoit grand, & n'avoit que trop mauvais air. Son visage étoit sec & dur, lors même qu'il vouloit le radoucir ; mais dans ses mauvaises humeurs, c'étoit une vraie physionomie de reprouvé.”

What pity that we who wish to transmit this prince's resemblance to posterity on a fairer canvas, have none of these inimitable colours to efface the harsher likenesses ! We can but oppose facts to wit, truth to satire : How unequal the pencils ! Yet what these lines cannot do, they may suggest : They may induce the reader to reflect, that if the prince was defective in the transient varnish of a court, he at least was adorned by the arts with that polish, which alone can make a court attract the attention of subsequent ages.

We must take up the prince in his laboratory, begrimed, uncombed, perhaps in a dirty shirt ; on the day I am going to mention he certainly had not shaved and powdered to charm miss Hughes, for it happened in his retirement at Brussels, after the catastrophe of his uncle. * Going out early one morning, he observed the sentinel at
some

* This account Vertue received from Mr. Killigrew of Somerset-house,
who

some distance from his post, very busy doing something to his piece. The prince asked what he was about ! He replied, the dew had fallen in the night, had made his fusil rusty, and that he was scraping and cleaning it. The prince looking at it, was struck with something like a figure eaten into the barril, with innumerable little holes closed together, like friezed work on gold or silver, part of which the fellow had scraped away.

One knows what a meer good officer would have said on such an accident; if a fashionable officer, he might have damned the poor fellow and given him a shilling ; but the *Genie second en experiences* from so trifling an accident conceived mezzotinto. The prince concluded that some contrivance might be found to cover a brass plate with such a grained ground of fine pressed holes, which would undoubtedly give an impression all black, and that by scraping away proper parts, the smooth superficies would leave the rest of the paper white. Communicating his idea to Warner Vaillant, a painter whom he maintained, they made several experiments, and at last invented a steel roller, cut with tools to make teeth like a file or rasp, with projecting points, which effectually produced the black grounds ; those being scraped away and diminished at pleasure, left the gradations of light.

The surprize occasioned by the novelty of the invention, by its softness, and union of parts, cannot better be expressed than in the words

T

of

who had it from Mr. Evelyn. In the General Dictionary a MS. said to be drawn up by Mr. Evelyn himself, ascribes the invention to the soldier. Yet in Mr. Evelyn's printed account of the discovery he expressly calls it invented by the prince. It is possible that the soldier might have observed the effect of scraping the rust from his piece, and yet have little thought of applying it, which probably was his highness's idea.

of Mr. Evelyn, whose abilities deserved the compliment paid him by the prince of being one of the first to whom this secret or mystery as they held it, was imparted, and who was so dazzled with the honour of the confidence, or with the curiosity of the new art, that after encouraging the world to expect the communication, he checked his bounty, and determined not to prostitute the arcanum, but to disclose it only to the elect. --- Here * is his oracular description ;

“ It would appear a paradox to discourse to you of a graving without a graver, burin, point or aqua fortis ; and yet this is performed without the assistance of either : That what gives our most perite and dextrous artists the greatest trouble, and is longest finishing [for such are the hatches and deepest shadows in plates] should be here the least considerable, and the most expeditious ; that, on the contrary, the lights should in this be the most laborious, and yet performed with the greatest facility : That what appears to be effected with so little curiosity, should yet so accurately resemble what is generally esteemed the very greatest ; viz. that a print should emulate even the best of drawings, chiaro e scuro, or [as the Italians term it] pieces of the mezzotinto, so as nothing either of Hugo da Carpi, or any of those other masters who pursued his attempt, and whose works we have already celebrated, have exceeded, or indeed approached ; especially, for that of portraits, figures, tender landscapes, and history, &c. to which it seems most appropriate and applicable.”

Thus, as he owns, he leaves it enigmatical ; yet thinks he has said enough to give a hint to ingenious persons how it is performed. ---- In truth, they must have been more ingenious even than the inventor him-

* *Sculptura* p. 146.

himself to have discovered any thing from such an indefinite riddle. One knows that ancient sages used to wrap up their doctrines, discoveries, or nonsense, in such unintelligible jargon; and the baby world, who preferred being imposed upon to being taught, thought themselves extremely obliged for being told any secret which they could not comprehend. They would be reckoned mountebanks in this age, who should pretend to instruct, without informing; and one cannot help wondering that so beneficent a nature as Mr. Evelyn's should juggle with mankind, when the inventor himself had consented that the new art should be made public.

Indeed, curious as the discovery was, it did not produce all it seemed to promise; it has diversified prints, rather than improved them; and though Smith, who carried the art to it's greatest height yet known, had considerable merit, mezzotintos still fall short of fine engravings. But before the secret passed into his hands, it was improved by Blooteling, who found out the application of the chisel for laying grounds, which much exceeded the roller. George White afterwards made use of the graver for forming the black spot in eyes, and sharpening the light, which in preceeding mezzotintos he observed had never been sufficiently distinct.

Some have thought that the prince only improved on Rembrandt's manner in his prints, but there is no account of the latter making use of a method at all like that practiced for mezzotintos.

Prefixed to Evelyn's account is a kind of Saracen's head performed by that prince, with his highness's mark thus, . There is another of the same in large; a man with a spear; and K p f. a woman's head looking down in an oval, no name to it. These are all his works in mezzotinto. Landscapes I think I have seen some etched by him;
and

and in Jervase's sale were some small figures drawn loosely with the pen on white paper; under them was written, *Dessinati per il principe Roberto à Londra 23 Septembre*. The earliest date of a mezzotinto that Vertue had seen was an oval head of Leopold William archduke of Austria, with this inscription, *Theodorus Casparus à Furstenburgh, canonicus, ad vivum pinxit & fecit 1656*. This person had undoubtedly received the secret before his highness returned to England.

W A R N E R V A I L L A N T

Came over with prince Rupert, and staid here several years. He drew from the life in black and white, and was admired for his mezzotintos. One he had done of the emperor Leopold in 1658, before he came over. He returned to Holland, where he died.

Mr. J O H N E V E L Y N.

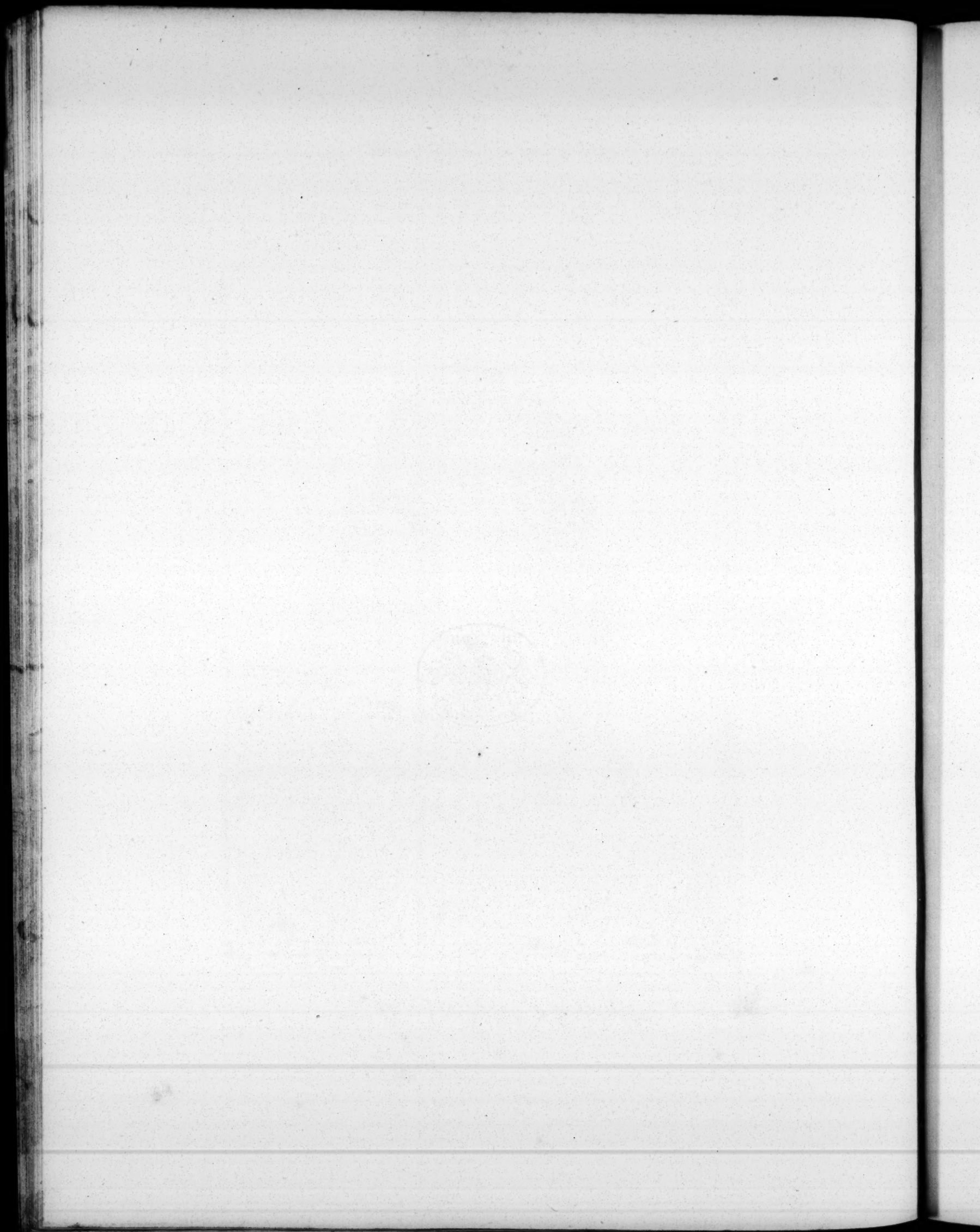
If Mr. Evelyn had not been an artist himself, as I think I can prove, I should yet have found it difficult to deny myself the pleasure of allotting him a place among the arts he loved, promoted, patronized; and it would be but justice to inscribe his name with due panegyric in these records, as I have once or twice taken the liberty to criticize him: But they are trifling blemishes compared with his amiable virtues and beneficence; and it may be remarked that the worst I have said of him is, that he knew more than he always communicated. It is no unwelcome satire to say that a man's intelligence and philosophy is inexhaustible. I mean not to write his life, which may be found detailed in the new edition of his *Sculptura*, in Collins's *Baronetage*, in the *General Dictionary*, and in the *New Biographical Dictionary*; but I must

Engravers. p. 76.



A. Bannerman Sculp.

John Evelyn Esq.—



must observe that his life which was extended to 86 years was a course of inquiry, study, curiosity, instruction, and benevolence. The works of the Creator, and the mimic labours of the creature, were all objects of his pursuit. He unfolded the perfection of the one, and assisted the imperfections of the other. He adored from examination; was a courtier that flattered only by informing his prince, and by pointing out what was worthy for him to countenance, and was really the neighbour of the gospel, for there was no man that might not have been the better for him. Whoever peruses a list of his works, will subscribe to my assertion. He was one of the first promoters of the Royal Society, a patron of the ingenious and indigent, and peculiarly serviceable to the lettered world, for besides his writings and discoveries, he obtained the Arundelian marbles for the University of Oxford, and the Arundelian Library for the Royal Society: Nor is it the least part of his praise, that he who proposed to Mr. Boyle the erection of a philosophic college for retired and speculative persons, had the honesty to write in defence of active life against Sir George Mackenzie's *Essay on Solitude*. He knew that retirement in his own hands was industry and benefit to mankind; but in those of others laziness and inutility.

Vertue discovered that long before the appearance of Mr. Evelyn, his family had been engaged in what then were curious arts. In an ancient MS. in the Office of Ordnance he found these entries,

A patent for making salt-petre granted to George Evelyn and others 1587.

Powder-makers; George Evelyn esq. of Wootton in Surrey 1587. Mr. John Evelyn; Mr. Robert Evelyn; Mr. George Evelyn, till the beginning of 1637.

The lady of our Mr. Evelyn had correspondent talents; she designed the frontispiece to his Essay on the first book of Lucretius*.

But to come to the point which peculiarly intitles Mr. Evelyn to a place in these sheets.

There are five small prints of his journey from Rome to Naples, which are generally † supposed to be etched by one Hoare from Mr. Evelyn's drawings; but a very ingenious and inquisitive ‡ gentleman has convinced me that they are performed by his own hand. I cannot give the reader better satisfaction than by transcribing part of a letter which that gentleman was so obliging as to send me, and his modesty I hope will forgive the liberty I take with him.

“ Copy of the title to Mr. John Evelyn's five prints for his journey from Rome to Naples;

The inscription is engraved on the superficies of a large broken stone table, sustained by a little genius with wings standing about the middle of the plate: On each side are views of the Roman antiquities, particularly on the left is seen the arch of Septimius Severus:

Locorum aliquot insignium & celeberrimorum inter Romam et Neapolin jacentium ὑποδείξεις et exemplaria Domino Dom^o. Thomæ Hensheaw Anglo omnium eximiarum & præclarissimarum artium cultori & propugnatori maximo et συνοψαμενῶ αὐτῷ (non propter operis pretium,

* Hollar inscribed a head of Vandyck to Mr. Evelyn.

† So the author of his life says, transcribed in the Biogr. Dict. The General Dictionary indeed calls them Mr. Evelyn's own engravings, which the following account will make clear.

‡ Mr. Nathaniel Hillier.

pretium, sed ut singulare amoris fui testimonium exhibeat) primas
has *adonias* aquâ forti excusas & insculptas

R. Hoare excu.

Jo. Evelynus delineator
D. D. C. Q.

The above is an exact copy of the titular Dedication to Mr. Evelyn's five prints of his journey from Rome to Naples; and it is imagined that upon the face of the inscription there is a manifest appearance of Mr. Evelyn's being not only the designer, but also the engraver, as well as the dedicator of the prints; notwithstanding the author of his life, prefixed to the new edition of his *Sculptura*, says that they were engraved from his sketches by Hoare an artist of character at that time; for when we come to examine the prints, and find the title exactly conformable to the above copy, and that the five views themselves are all of them subscribed *J. E. f.* at the right hand corner, and no other notation at all concerning any designer, engraver, or publisher whatever (except the little R. Hoare excu. at the bottom of the title just as above described) one can hardly think otherwise than the author of Mr. Evelyn's life must have been misinformed, and never have seen or carefully considered the inscription on the title dedicatory, and the prints themselves. Besides I should be glad to be informed how the author of Mr. Evelyn's life came to know that Hoare was an artist, or engraver at all, and more especially one of character at that time, since Mr. Evelyn himself has not inserted him among the
eighteen

eighteen English engravers whose praise he has celebrated, and whose names he has given us p. 91, of his *Sculptura*; and though he tells us in p. 92, that there were some other English artists, who had merited with their graver, but were unknown to him by name, yet surely of all others the artist who had engraved his own designs, could not have been among that number, more especially if he had been an artist of character. Not to mention a particular circumstance attending my set of the prints in question, (which I have great reason to believe were one of the sets which Mr. Evelyn kept for himself) being superscribed with a pen and ink, *my journey from Rome to Naples*, and with a black lead pencil, *sculpsit Johannes Evelynus Parisiis 1649*. However it ought to be mentioned that the pen and ink, and the black lead do not appear to be of the same hand writing."

The General Dictionary corroborates the great probability of Mr. Evelyn engraving these views, by quoting more etchings by him, a view of his own seat at Wooton, and another of Putney.

DAVID LOGGAN

Was born at Dantzick, and is said to have received some * instructions from Simon Pass in Denmark. Passing through Holland he studied under Hondius, and came to England before the Restoration. Being at Oxford, and making a drawing for himself of All-souls-college, he was taken notice of and desired to undertake plates of the public buildings in that University, which he executed, and by which he first distinguished

* Mich. Burghers told Vertue that he had Loggan's own head done by himself in black lead æt. 20. 1655; [if so, he was born in 1635] and knew of no other portrait of him; but he certainly sat to Soest.

distinguished himself. He afterwards performed the same for Cambridge, but is said to have hurt his eyesight in delineating the chapel of King's-college. He also engraved on eleven folio copper plates *Habitus Academicorum Oxoniæ à Doctore ad servientem*. In the Registry of Matriculation there is this entry, David Loggan Gedanensis, Universitatis Oxon. Chalcographus, July 9. 1672. He had a licence for fifteen years for vending his *Oxonia Illustrata*. He frequently drew heads in black lead, as Mr. * Ashmole's in 1677, and the lord-keeper North's at Wroxton; and was one of the most considerable engravers of heads at that time. Dryden, satyrizing vain bards, says,

And in the front of all his senseless plays

Makes David Loggan crown his head with bays †.

He married Mrs Jordan, of a good family near Witney in Oxfordshire, and left at least one son, who was fellow of Magdalen-college Oxford. David lived latterly in Leicester-fields, where he died 1693 ‡. His portraits, as enumerated by Vertue, are;

John Sparrow, 1653.

William Hickes, 1658.

Charles II. without his name, and only with *Fidei Defensor*; therefore probably done before the Restoration.

Another in armour.

Another ||, leaning his hand on archbishop Sheldon; at bottom, a small head of Moncke.

Another of the king.

Queen Catherine.

James duke of York, at length, garter robes.

George duke of Albemarle, half length in armour, done from the life by Loggan, and is one of his best works.

Head of a divine; no name.

English verses.

X

Bishop

* V. Ashmole's Diary, p. 58.

† Art of Poetry, Canto 2d.

‡ In another place Vertue says in 1700.

|| This is the frontispiece to Richard Atkins's *Growth of Printing*.

- | | |
|--|--|
| Bishop Mew, from the life. | Boyle archbishop of Armagh. |
| Edward earl of Clarendon. | Sir John Chardin, from the life. |
| Thomas Isham, from the life, but,
as Vertue thought, engraved
by Valck *. | John Mayow. |
| Robert Stafford, with the same
circumstances. | A youth in an oval, no name, but
supposed an ancestor of judge
Holt. |
| Archibald earl of Argyle, ditto. | Arthur Jackson. |
| Isaac Barrow, ditto. | James duke of Ormond, from
the life. |
| Mother Louse of Louse-hall.
This partly gained him his re-
putation at Oxford. | Sir Grevil Verney. |
| Sprat bishop of Rochester. | Sir Edward Coke. |
| Reynolds bishop of Norwich.
Qu. if not by T. Cecil. | John Bulfinch, printseller, from
the life. |
| Archbishop Usher. | Bishop Seth Ward, do. |
| Edward Reynolds. | Lake bishop of Chichester. |
| A man's head, no name, 1660. | Crew bishop of Durham. |
| A physician, do. ætat. 45. Sup-
posed to be Dr. Willis. | Compton bishop of London. |
| Sir Henry Pope Blount, with
only his initials and arms. | Meggot dean of Winchester. |
| Dr. Charleton, from the life. | There is another of him by
White. |
| Ralph Bathurst, do. | Lord-keeper Guilford, from the
life, one of his best prints. |
| William Holder, do. Vertue
thought the face by Vander-
bank. | Thomas Barlow, from the life. |
| | Thomas Fuller, 1661. |
| | A. Brome, 1664. |
| | John Wallis. |

Pearson

* Vertue says that Vandergutch, Loggan's disciple, told him that Loggan used long strokes in expressing flesh; and that where faces appear dotted in his prints, they were executed by the persons he employed.

Pearson bishop of Chester, from the life.

John Cockshut.

The seven bishops, copied from White's plate for Loggan by Vanderbank, who worked for him towards the end of his life.

Duke of Ormond, in an oval.

James duke of Monmouth, young, in the robes of the garter. The handsomest print of him.

James earl of Derby.

Thomas Sanders. Flethiere pinx.

Richard Allestry, from the life.

Gunning bishop of Ely.

William Hicks, 1658.

Mr. Waterhouse.

Mr. Joshua Moone.

Dr. Henry More.

George Walker of Londonderry.

Leonard Plukenet, 1690.

Archbishop Sancroft, from the life.

Loyd bishop of St. Asaph.

Queen Henrietta Maria.

Frontispiece to a Common-prayer-book in folio, 1687, designed by John Bapt. Gaspar.

Titus Oates.

Sir George Wharton, but no name, æt. 46.

Another, 1657.

George prince of Denmark, from the life.

Pope Innocent XI.

An emblematic print of Cromwell at length in armour. A. M. esq. fe.

The Academy of Pleasure 1665.
Head of a man with a high-crowned hat.

Loggan brought over with him Blooteling and Valck, whom I am going to mention. Vanderbank worked for him, and one Peter Williamson, of whom I find no account, but that Vertue thought the emblematic print of Cromwell in the above list might be done by him.

A B R A H A M

A B R A H A M B L O O T E L I N G

Came from Holland in 1672 or 73, when the French invaded it, but staid not long, nor graved much here, but did some plates and some mezzotintos that were admired. Vertue says he received 30 guineas for etching a portrait of the duke of Norfolk. At Amsterdam, after he had left England, he published Leonardo Augustino's Gems in 1685, and etched all the plates. His portraits are,

Prince Rupert, after Lely, 1673.
Edward earl of Sandwich, ditto,
a head.

Another, half length.

Edward Stillingfleet, canon of St.
Paul's.

The same with the inscription altered after he was bishop of Worcester.

Anthony earl of Shaftsbury, sitting; one of his most scarce works.

Thomas earl of Danby, after Lely.
James duke of Monmouth.

Thomas Sydenham, after Mrs.
Beale.

Henry duke of Norfolk, 1678,
large.

Jane duchess of Norfolk, ditto,
Bruxelles, 1681.

J. Wilkins bishop of Chester,
after Mrs. Beale.

Henry marquis of Worcester.

An old man's head, profile;
etched.

A boy's head with feathers in his
cap, do.

John Tillotson dean of Canterbury, fine.

Cecil Calvert lord Baltimore.

Charles Howard earl of Carlisle.

Admiral Tromp, 1676.

Van Haren, done in Holland,
1680.

GEORGE

GEORGE VALCK

Was Blooteling's servant, and then married his sister; came with him from Holland, and returned with him, though he sometimes worked for Loggan. Valck engraved one of the finest prints we have. It is the famous duchess of Mazarin, sitting, in very loose attire, with one hand on an urn. There is a beautiful portrait of the same duchess in a turban, painted in Italy, at the duke of St. Albans's at Windsor. Vertue knew but three more of Valck's entire works; Robert lord Brooke, done in 1678; John duke of Lauderdale in robes of the garter, and an indifferent mezzotinto of Mrs. Davis after Lely.

EDWARD LE DAVIS

Of Welsh extraction, was apprentice to Loggan, whose wife obliging him to follow her in livery, he ran away to France, and became a dealer in pictures, by which on his return he made a good fortune. He engraved,

James duke of York; a large head, with flowers round the oval.

Bertram de Ashburnham, for Guillim's Heraldry.

Duchess of Portsmouth, sitting.

St. Cecilia, playing on a base viol, with boy-angels flying; probably done at Paris, after Vandyck,

Mary princess of Orange, 1678.

William prince of Orange; both after Lely.

General Moncke.

Stephen Montague 1675.

Charles II. sitting; the face expunged afterwards, and replaced with king William's.

A merry Andrew, after Francis
Halls, graved in an odd man-
ner.

scarce.

Charles duke of Richmond, a
boy, after Wiffing, 1672.

An Ecce Homo after Carracci,

----- L I G H T F O O T,

Says Mr. Evelyn *, "hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wrex; and has published two or three Madonnas with much applause." I suppose he is the same person with William Lightfoot, a painter, mentioned in the third volume of this work, p. 15.

M I C H A E L B U R G H E R S

Came to England soon after Louis XIV. took Utrecht, and settled at Oxford, where besides several other things he engraved the almanacs; his first appeared in 1676 without his name. He made many small views of the new buildings at Queen's-college, and drew an exact plan of the old chapel before it was pulled down. His other works were,

Sir Thomas Bodley; at the corners, heads of W. earl of Pembroke, archbishop Laud, Sir Kenelm Digby, and John Sel-den.

William Somner, the antiquary.
Franciscus Junius, from Vandyck.

A medal and reverse of William earl of Pembroke (who lived) in 1572.

John Barefoot, letter-doctor to the University, 1681.

Head of James II. in an almanac 1686.

Small

* Sculptura p. 99.

Engravers. p. 87.

Warner Valliant.



Vandrebanc.



A. Bannerman Sculp.

FRANCIS PLACE. — WILLIAM LODGE.

Small head of T. V. Sir Thomas Wyat.
 Antony Wood, in a niche.
 King Alfred, from a MS. in the Bodleian-library.
 Archbishop Chichele.
 John Baliol.
 Devorguilla, his wife.
 William earl of Pembroke.
 Timothy Halton, provost of

Queen's-college, from the life.
 Dr. Wallis, 1699.
 Two of Dr. Ratcliffe.
 Sir Kenelm Digby.
 Archbishop Laud.
 John Selden *.
 A large face of Christ, done with one stroke, in the manner of Mellan.

P E T E R † V A N D E R B A N K

1674 } Was born at Paris, and came to England with Gascar, the painter, about the year 1674. He married the sister of Mr. Forester, a gentleman who had an estate at Bradfield in Hertfordshire. Vanderbank was soon admired for the softness of his prints, and still more for the size of them, some of his heads being the largest that had then appeared in England. But this very merit undid him; the time employed on such considerable works was by no means compensated in the price. He was reduced to want, and retiring to his brother-in-law, died at Bradfield, and was buried in the church there in 1697. After his death, his widow disposed of his plates to one Brown, a printseller, who made great advantage of them, and left an easy fortune. Vanderbank had three sons; the eldest had some share in the

Theatre

* I doubt whether the heads of Digby, Pembroke, Laud and Selden are not the same I have mentioned at the corners of Sir T. Bodley's print.

† He sometimes wrote his name Vandrebanc.

Theatre at Dublin. The youngest William, a poor labourer, gave this account to Vertue. In the family of Forester was a portrait of the father by Kneller, and of the eldest son. Vanderbank's prints,

Charles II. in garter robes, Gas-
car pinx. 1675.

Ditto, 1677, 2 feet 4 high, by 2
feet wide.

James II. large sheet, Kneller p.
Mary his queen, do.

Another, after Wiffing.

King William, after Kneller.

Another, after Wiffing.

Queen Mary, after the same.

Prince George of Denmark.

Princess Anne.

Louis Quatorze, large head.

Statue of Charles II. in the Roy-
al-exchange.

Archbishop Tillotson, after Mrs.
Beale; the face was rubbed
out and re-engraved by R.
White.

Archbishop Tenison, after Mrs.
Beale, 1695.

Prince George of Denmark, folio
sheet.

Princess Anne, at length.

Princess Mary, ditto.

Thomas earl of Offory, large
head.

Alexander earl of Moray, 1686.

George viscount Tarbatt, 1692.

Sir William Temple, after Lely,
1679.

John Smith writing-master, Fai-
thorne delin. Vertue says a
great contest happened about
the payment for this fine head.

James earl of Perth, 1683.

Thomas Lamplugh archbishop
of York; one of the finest of
his works.

George Walker, who defended
Londonderry.

Thomas Dalziel, a Scotch gene-
ral, scarce.

John Locke, in a perriwig.

Sir Edmundbury Godfrey.

Another, smaller.

Edmund

Edmund Waller, æt. 23.	Young man's head, Fide & fiducia, Riley pinx.
Another, æt. 76.	John Cotton Bruce, very large.
Sir Thomas Allen, very large.	Robert earl of Yarmouth, ditto.
James duke of Monmouth, do.	Sir Thomas Browne, M. D.
Richard lord Maitland, 1683.	Head of a Scotch gentleman, altered to the earl of Marr. Haffel pinx.
William lord Ruffel, after Kneller.	John earl of Strathnover.
Lady Litchfield, Verelst pinx.	William duke of Queensberry.
Sir George Mackensie.	George lord Dartmouth.
Henry More, Loggan delin. It has not Vanderbank's name.	His own head. Samuel Wood.
Archibald earl of Argyle.	
Frederick duke of Schomberg.	

Vanderbank engraved a set of heads for Kennet's History of England, they were designed by Lutterel. Vanderbank executed from the conqueror to queen Elizabeth; the rest were finished by M. Vandergutch.

He also graved after Verrio's paintings at Windsor, and some other histories, and did some plates which have his name in Tizon's Book of Iron-works.

NICHOLAS YEATES and JOHN COLLINS,

1680 } Two obscure engravers, whom Vertue mentions together for these plates,

Sir William Waller, ob. 1669.

Embassadors from Bantam, H. Peart, pictor. printed 1682, large folio.

Leonard Plukenet, M. D. Collin sculp. 1681.

Oliver Plunket, archbishop, ob. 1681. Collins Bruxell. sculp.

I find the name of R. Collins jun. to a print, done by him from the life, of Francis Peck, the antiquary, 1692. V. Ames, p. 135.

W I L L I A M C L A R K E

Did a head of George duke of Albemarle, from a painting of Barlow, and another of John Shower, from a picture of his own; the latter is a small mezzotint.

J O H N 'C L A R K E

1690 } Was an engraver at Edinburgh, where he did two profile heads in medal of William and Mary, prince and princess of Orange, yet dated 1690; and prints of Sir Matthew Hale, of George Baron de Goertz (this was in concert with Pine) of Dr. Humphrey Prideaux, and a plate with seven little heads of Charles II. and his queen, prince Rupert, prince of Orange, duke of York, duke of Monmouth and general Moncke; and vignettes for the quarto edition of lord Lansdowne's works.

R. T O M P S O N,

A name to a print of Nel Gwynn and her two sons, and to a few others. Trevethan is mentioned by Sanderfon, but I know none of his works. To a print of bishop Ruffel is said, Thomas Dudley Anglus fecit 1679.

P A U L

PAUL VANSOMER

1678 } Another artist of no great fame, whom I give to compleat
the list, and as I find them, not confining myself strictly to
dates, which would be difficult to adjust, when there were so many of
the profession about the same period. Vansomer at first executed
many plates both graved and in mezzotinto after the works of Lely;
his drawings were commonly made in two colours by Gaspar Baptift,
and sometimes by Lemens, and he was so expeditious as to finish a
half length plate in a summer's day --- sufficient reason for me not to
specify all his works. Before he arrived here, he had performed a
print of Charles duke of Bavaria and his secretary in 1670. His
Mark was thus * . Another print was of a countess of Meath
after Mignard; and a third of the duke of Florence and his
secretary. Towards the end of his time the art was sunk very
low: Vertue says that about the year 1690 Verrio, Cooke and
Laguerre, could find no better persons to engrave their designs
than S. Gribelin and Paul Vansomer --- he might in justice have
added that the engravers were good enough for the painters;
and in 1702 that J. Smith was forced to execute in mezzotinto
the frontispiece to signor Nicolò Cosimo's book of music. But
before we come to that period we have one or two more to mention,
and one a good artist:

ROBERT

* As Vertue sometimes calls him Paul, and sometimes John Vansomer,
I conclude they were different persons, and that this mark belonged to
the latter.

R O B E R T W H I T E

Was born in London 1645, and had a natural inclination to drawing and etching, which he attempted before he had any instructions from Loggan of whom he learned, and for whom he drew and engraved many buildings. What distinguished him was his admirable success in likenesses, a merit that would give value to his prints, though they were not so well performed. Many of his heads were taken by himself with a black lead pencil on vellum: Mr. West has several, particularly his own head at the age of sixteen: Vertue thought them superior to his prints. The heads of Sir Godfrey Kneller and his brother in Sandrart were engraved from drawings by White, whose portrait Sir Godfrey drew in return. Many of the portraits in Sandford's curious coronation of James II. were done from the life, as Vertue thought, by White. In 1674, he engraved the first Oxford Almanac, as he did the title plate designed by Adr. Hennin to the History and Antiquities of that University. He also engraved Moncke's funeral.

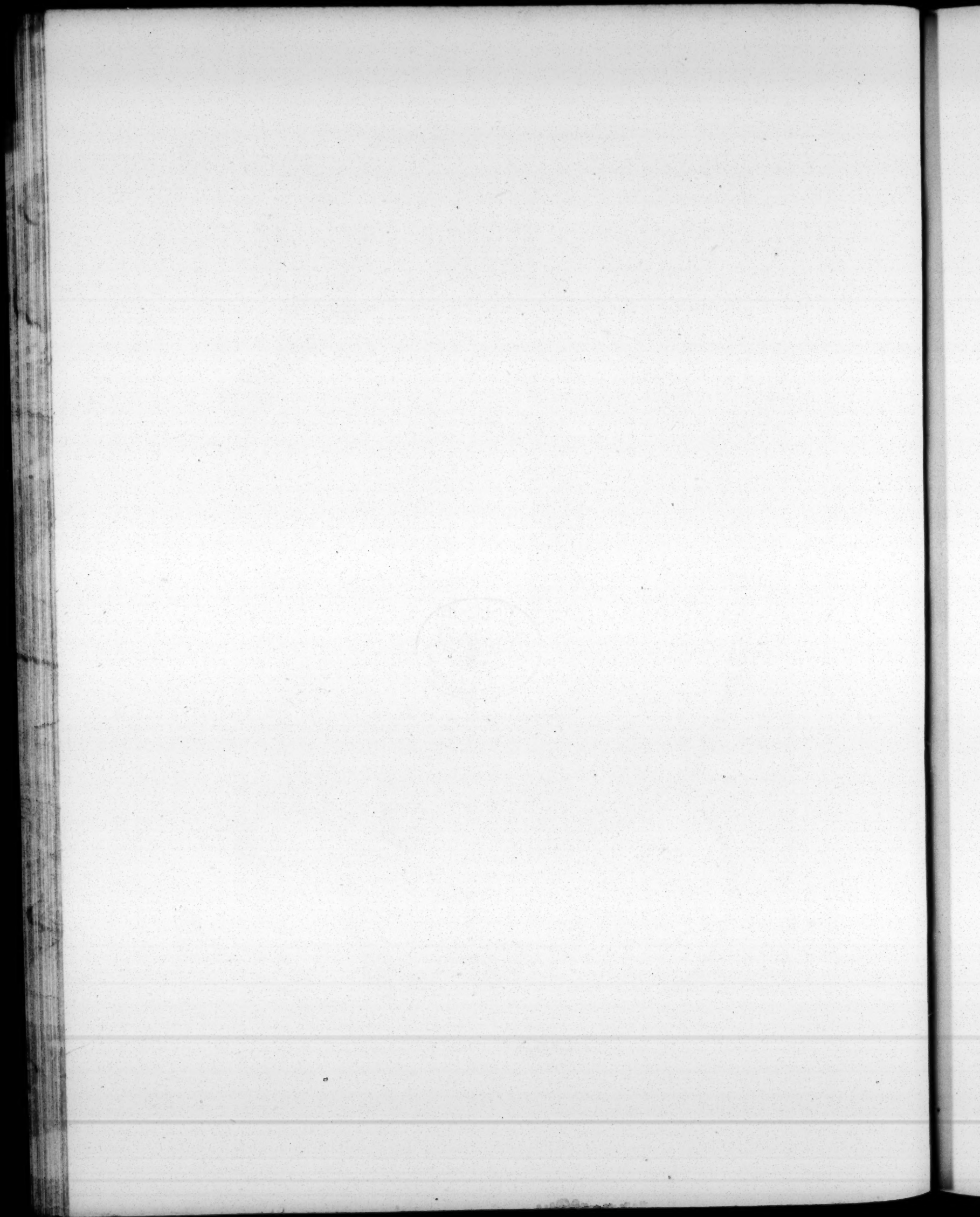
For a plate of the king of Sweden he received 30*l.* from one Mr. Sowters of Exeter. Of his own works he made no regular collection, but when he had done a plate, he rolled up two or three proofs and flung them into a closet, where they laid in heaps. Thus employed for 40 years together he had saved about four or five thousand pounds, and yet by some misfortunes or waste at last, he died * in indigent circumstances, and his plates being sold to a printseller in the Poultry †, enriched

* He died suddenly at his house in Bloomsbury in 1704.

† Vertue says the same success attended Cooper and Bowles, print sellers: a profession which Vertue thought very justly did not deserve to thrive beyond the laborious artists whom they employed.



ROBERT WHITE.



enriched the purchaser in a few years. As no man perhaps has exceeded Robert White in the multiplicity of English heads, it may be difficult to give a compleat catalogue of them, yet as my author had formed a long list, it would be defrauding curious collectors if I refused to transcribe it; one would not grudge a few hours more, after the many that have been thrown away on these idle volumes. I seem to myself a door-keeper at the Temple of Fame taking a catalogue of those who have only attempted to enter.

Edward the Black Prince in an oval.

Ditto in armour, at length.

Edward IV. without a name, arms, or inscription. It was done for the Fædera and placed at the reign of Henry V. but Rymer doubting if it was that king, the name was omitted. Rapin finding it there, had it copied for his first French edition. It is a profile from the whole length at St. James's, which has since appeared by Vanderdort's catalogue to be Edward IV. by Belcamp. There is also a wooden cut done temp. Eliz. which agrees with Vanderdort's account.

Charles I. after Van Vorst.

Charles II. large head, 1679.

Ditto, whole length, in robes of the garter.

Queen Anne 1703, poorly done.

Queen Elizabeth sitting under a canopy.

The three first Edwards, and Richard II. for Brady's History of England.

James II. under a canopy, with Sancroft and Jefferies.

Another when duke of York, garter-robes.

Another, large head, 1682.

The same, altered when king.

Mary of Este, duchess of York.

Another, whole length.

A a

Henry

- Henry duke of Gloucester, whole length.
- George earl of Cumberland, dressed as for a tournament, a beautiful print.
- Lady Mary Jolliffe.
- Eight small heads of the family of Rawdon. Thoresby says they were done for a MS. account of that family. I have the cuts.
- Robert Morison, M. D.
- Richard Meggot, dean of Winchester.
- Thomas duke of Leeds, *ad vivum*.
- Heneage earl of Nottingham.
- Seven lords justices in 1695. One plate.
- Sir Edward Ward, chief baron, 1702.
- Sir George Treby, *ad vivum*, 1694.
- Patrick earl of Strathmore, 1686.
- Sir John Somers lord-keeper, 1693.
- William Salmon, M. D. 1700.
- Five bishops martyrs. One plate.
- Nathaniel Vincent, 1694.
- Everard Maynwaringe, M. D.
- Ezekiah Burton, after Mrs. Beale.
- Two of John Partridge.
- Sir George Ent, M. D.
- Two of Samuel Pepys, of his best graving.
- Two of Sir William Temple.
- Joseph Perkins, A. B.
- Cole, a physician. His name is only mentioned in two Latin verses under the head.
- Robert South, S. T. P.
- Dr. Stillingfleet, bishop of Worcester.
- John Bunyan.
- Two of Sir Roger Lestrangle.
- Henry Purcel, after Closterman.
- Count Konismark.
- Simon Patrick bishop of Ely.
- Two of Antony earl of Shaftsbury.
- George earl of Melvil. Sir John Medina p.
- James earl of Perth, after Kneller.
- Another after Riley, titles in French. This is reckoned one of White's best. Of this lord there are prints by Faithorne, Vanderbank and White.

The

The seven bishops, in one plate.
A gentleman, full bottomed wig,
arms, no name.

Archbishop Tenison, from the
life.

William Camden, ætat. 58.

John Owen, D. D.

Mary Countess Dowager of War-
wick.

Sir Alexander Temple	} In habits of the time of James I.
Sufanna lady Temple	

Lord chancellor Clarendon, after
Lely.

John earl of Rochester.

John duke of Newcastle.

Robert Leighton, S. T. P. ætat.
46.

James Cooke, M. D.

George Hickes, S. T. P. from
the life, 1703, one of his last
works. There is another ear-
lier.

Bishop Burnet, after Mrs. Beale.

Another, from the life.

Queen Mary of Este.

Thomas Street, judge, from the
life.

John Ashton, gent. after Riley.

Mr. Fleetwood, from the life.

Benjamin Whitchot, S. T. P.

A clergyman, in his own dark
hair.

A young gentleman, in full bot-
tommed wig; laced cravat, said
to be Mr. Benj. Hewling.

Sir Edward Lutwyche, serjeant
at law.

Sir Thomas Pilkington, lord-
mayor.

Sir Peyton Ventris, judge, 1691.

Sir Creswell Levinz, judge.

John Overall, bishop of Norwich.

Thomas Creech, M. Sunman
pinx.

Thomas Gouge, after Riley.

James Bonnel, esq.

Robert earl of Ailesbury.

John How, V. D. M.

Dr. Antony Horneck, after Mrs.
Beale.

Vera effigies Venturi Mandey,
ætat. 37, 1682.

Thomas Flatman, Hayls pinx.

Sir John Cotton, 1699.

Mr.

Mr. Parker of Lees, Hebrew
motto and arms, but no name.

Mr. Joseph Moone.

Four different plates of arch-
bishop Tillotson.

John Wilkins bishop of Chester.

Three of William Bates, S. T. P.

William Walwyn, ætat. 80.

Archbishop Sancroft.

Dr. Busby, ob. 1695.

John Fryer, M. D. from the life.

Samuel Cradock, B. D.

William Bluck, esq.

George Buchanan.

The lady Anne Clifford, count-
ess dowager of Dorset and
Pembroke.

William Petyt, from the life.

Sir James Turner.

Sir Robert Howard.

Dr. John Blow, from the life.

Thomas Manton, D. D.

John Boccace, from Titian.

Thomas Thynne, esq.

Henry Wharton, A. M. after
Tilson.

Cardinal Pole.

Sir Thomas Wentworth earl of
Strafford.

Sir George Jefferies, lord chief
justice.

The same, altered all but the face.

Sir John Holt, lord chief justice.

Thomas Tryon, gent. 1703.

Effigies Authoris [Burnet of the
Charter-house.]

Edmund King, M. D. There is
another print of him in mezzo-
tinto by R. Williams, both are
fine.

Sir Henry Spelman.

Sir George Mackensie, well en-
graved.

Denzil lord Holles of Ifield.

The honorable Robert Boyle.

Sir John Hoskins, a bust on a
pedestal, no name of engraver.

Antony Tuckney, D. D.

John Scott, S. T. P.

John Aylmer bishop of London.

Edmund Ludlow, lieutenant ge-
neral.

John Flavel, 1680.

Samuel Haworth. M. D.

Phi-

- Philomusus. S. G. in cypher. It is Samuel Gilbert, author of the Florist's Vade Mecum.
- William Sherlock, dean of St. Paul's.
- Catherine of Arragon, for Burnet's History of the Reformation.
- Robert Johnson, ætat. 44.
- William Cockburn, M. D.
- John Shower, 1700.
- William Hunt, ætat. 28.
- Mr. George Herbert, author of poems.
- A writing-master looking over his right shoulder, in his hair, laced cravat, no name.
- Mary queen of Scots.
- Prince Lewis of Baden.
- Neophytus archbishop of Philippopolis, 1702.
- Baron de Ginckle, afterwards earl of Athlone.
- Sir John Marsham, æt. 80.
- Sir Richard Levett, lord-mayor.
- Archbishop Usher, White's name not to it, done by Tyrrel, 1683.
- Henry Coley, Philomath.
- Joseph Caryl.
- Thomas Creech, Sunman p.
- Sir Philip Warwick, after Lely.
- John Edwards, S. T. B. from the life.
- Monfieur de St. Evremont.
- Sir William Temple.
- Mordecai Abbot esq. Richardson p.
- Dr. John Owen, some impressions have not his name.
- Daniel Colwall, 1681.
- Samuel Slater, 1692.
- Sir Thomas Brown, M. D.
- Five Kentish Gentlemen, petitioners, one plate.
- Dr. Joseph Beaumont, master of Peterhouse.
- Lord chief justice Coke.
- John Sharp archbishop of York.
- Timothy Cruso, V. D. M.
- John Sowter, merchant of Exeter; he had been in Sweden, and bespoke the plate of the king of Sweden mentioned above.

Queen Mary II. done after her death.

John Selden.

Countess of Arundel, in mezzotinto, the only print he did in that way *.

Sir Thomas Nott, from the life.

Prince Rupert, after Kneller.

Walter Chetwynd esq. from the life.

Sir John Fenwick, after Wissing.

Thomas Deane of Freefolk.

James II. star and garter crowned.

James Cooke, M. D. ætat. 64.

Another, ætat. 71.

William Leybourn, from the life. Fol. Two.

Another, quarto.

Edward Hatton, M. D.

John Rawlet, B. D.

Sir Geoffry Palmer, attorney-general.

Sir Herbert Perrot.

Jeremy Collier, 1701.

William Burkit, A. M. 1703.

Archbishop Sharpe.

Charles III. king of Spain, begun by R. White just before his death, finished by his son G. White, whose name is to it.

Sir Edward Dering, 1687.

Patrick earl of Marchmont.

John Harris, D. D. begun by the father and finished by the son.

Thomas Weston, writing-master. A man's head 1677, with the signs of the zodiac round him.

Frederick Augustus king of Poland, 1696.

Charles XI. king of Sweden, 1683. Alexander Carencross bishop of Glasgow.

Reverend Matthew Pole.

Crescentius Mather, S. T. P.

A man's head, in a laced cap, long beard; said to be Sir Alexander Gibson.

Sir Patrick Lyon, from the life.

Bibye Lake and Mary Lake, oval heads in one plate.

Robert Sparke, B. D.

John

* So Vertue thought, but there is another of Dr. Briggs.

John Vaughan, chief justice of
the common pleas.

John Brown, surgeon.

A bishop's head [doctor Taylor]

Joshua Barnes, Greek inscription.

Captain William Bedloe.

Mrs. Aphra Behn.

Richard Baxter, ætat. 55.

Sir Robert Cotton.

David Clarkson, minister, after
Mrs. Beale.

Samuel Clarke, from the life.

John Cleveland, without White's
name.

Stephen Charnock, B. D.

William Cookson.

John Collins, S. T. P.

Prance and Dugdale, two plates.

Lord chief justice Holt.

Elias Keach.

Captain Robert Knox.

Daniel Kendrick, physician.

George Moncke duke of Albe-
marle.

Richard Morton, M. D.

Milton, after Faithorne's print.

Sir John Pettus.

Sir Paul Rycaut.

John Rushworth, esq.

George Stradling, S. T. P.

James II. with his dying expres-
sions.

John Lightfoot, S. T. P.

Thomas Willis, M. D.

Rev. Philip Henry.

Sir William Ashurst, lord-mayor.

Mr. Edmund Trench.

Sir Robert Wright, lord chief
justice.

Sir Nathan Wright, lord-keeper.

Thomas Wadsworth, M. A.

Archbishop Whitgift.

James Janeway, without White's
name.

Thomas Barlow bishop of Lin-
coln.

The seven counsellors for the se-
ven bishops.

Princess Anne of Denmark.

Two of John Ayres.

A gentleman, half length, laced
ruff, black habit, white gloves
in his right-hand, in his left,
cloak and sword.

Another

Another in a long wig, with a death's head.

A man's head, the other part a skeleton.

Another in a long wig and laced

cravat, place left for arms, without White's name.

Another, in his hair, broad band, cloak, in his right hand a book, other books behind.

GEORGE WHITE

Son of Robert, finished some of his father's plates, and engraved others himself, but chiefly practiced in mezzotinto, in which he succeeded, and had sometimes 20 guineas for a plate. His best I think are of Sir Richard Blackmore, and Silvester Petyt, the latter remarkably fine. He also painted in oil, and more frequently in miniature. One of his first large heads, in his father's manner, was of James Gardiner bishop of Lincoln. He was alive so late as the year 1731, when a print by him of bishop Weston is dated.

ARTHUR SOLY

1683 } Was much employed by Robert White, who drew his head in black lead, which was engraved in 1683. Himself did prints of Richard Baxter, and Tobias Crisp.

HAMLET WINSTANLEY

Learned to draw under the Knellers, being designed a painter, and from thence went to Italy; but on his return seems to have addicted himself to engraving. He etched and published the earl of Derby's collection

Engravers. p. 200.



Bannerman Sculp.

HAMLET WINSTANLEY.



collection of pictures, and several views of Audley-inn, which he dedicated to James II. that building being then a*royal palace: he added too an inscription in honour of Sir Christopher Wren. This set of prints is very scarce; the plates are reserved by the descendents of the earls of Suffolk. It was this artist, I believe, who had a house near Audley-inn at Littlebury, where were several mechanic tricks to surprise the populace, and known by the name of Winstanley's wonders. These childish contrivances, I suppose, he learned in Italy, where they do not let their religion monopolize all kind of legerdemain. In the Villa Borghese at Rome, amidst emperors, heroes and philosophers, I have seen a puppet-show in a box that turned like a squirrel's rolling cage; in the same palace was the noble statue of Seneca dying in the bath, and a devil that started out of a clock-case, as you entered the chamber. There is a print of James earl of Derby from a painting by Winstanley, another of Peploe bishop of Chester; and his own head by himself. The two last were executed by Faber. Winstanley was projector and builder of the Eddystone light-house, and was killed by the fall of it in a great storm.

----- B U R N F O R D

1681 } Is known only by a print of William Salmon chymist,
1681.

C c

I S A A C

* It had been purchased by the Crown, but much of the money not being paid, king William returned it to the family; but bought as much tapestry there as cost him 4500*l*. It is remarkable that in the church of Walden, which is beautifully light and striking, is still preserved very fresh the atchievment of the memorable Frances countess of Essex and Somerset.

I S A A C O L I V E R,

A name that can never be omitted, when it occurs in any branch of the arts, was, I suppose, the same person with the glass-painter whom I have mentioned in my second volume p. 15, and is found to two prints; the first, of James II. the other of lord chancellor Jefferies, who is there styled earl of Flint; a title which none of our historians mention to have been given to or designed for him.

J O H N D R A P E N T I E R E

1691 } Etched prints of Benjamin Keach, Daniel Burgefs, 1691,
Sir James Dyer, and J. Todd.

W I L L I A M E L D E R

Was cotemporary with Robert White; and a Scotchman. Vertue had seen some writing graved by him in a book in 1681. He made a print of himself in a fur-cap, and another in a wig. His best work was a plate of Ben. Johnson. His other things are heads of Pythagoras, Dr. Mayern, John Ray, Dr. Morton, archbishop Sancroft, George Parker, Charles Snell, writing-master, admiral Ruffel, and judge Pollexfen.

J O H N S T U R T

Was born April 6, 1658, and at the age of 17 was put apprentice to Robert White, and did several prints, but of no great merit. How-
ever

ever he was exceedingly admired by Mr. Thoresby *, who in his museum had the Lord's Prayer engraved by Sturt, in the compass of a silver penny, the ten commandments, &c. in the size of a medal; and the gospel of St. Matthew engraved in octavo. Sturt, grown old and poor, had a place offered him in the Charter-house, which he refused, and died about the age of 72. He had received near 500*l.* of Mr. James Anderson of Edinburgh to grave plates for his fine book of Scottish Records &c. but did not live to compleat them.

Mr. L U T T E R E L

Was bred at New-inn, but having a disposition to drawing, took to crayons and abandoned the law. Having a mechanic head, and observing the applause given to the new art of mezzotinto, he set himself to discover the secret, for so it was still kept. His first invention for laying the grounds was by a roller, which succeeded pretty well, but not to his content, that method being neither so sharp nor casting as the true way. Upon this he persuaded his friend Loyd, who kept a print-shop in Salisbury-street in the Strand, to bribe one Blois, who used to lay grounds for Blooteling and was then going to Holland, to discover the mystery. The profits were to be divided, Lutterel scraping and Loyd selling the prints. Forty shillings purchased the secret; but when purchased, Loyd would not communicate it to Lutterel, on which they quarrelled. In the interim

I S A A C

* Ducat. Leod. 498, 513. Mr. Thoresby mentions two other engravers, Mr. Robert Jackson, and Mr. Francis Bragge.

ISAAC BECKET*,

Then apprentice to a callico-printer, visiting Lutterel, caught the passion of learning mezzotinto; and hearing that Loyd was possessed of the secret, and being forced to absent himself from his business upon an intrigue, had recourse to Loyd, who though master of the arcanum, was not capable of putting it in execution. Becket offered his service, was instructed in the use of the chisel, and entered into articles of working for Loyd. Lutterel in the mean time pursued his old method, and published a print of a woman blowing out a candle backwards, which sold mightily. Soon after he got acquainted with Vansomer, and from him learned the whole process. Becket fell again into the same trouble, and Lutterel assisting him, they became intimate; but Becket marrying a woman of fortune, set up for himself, and Lutterel did many heads for him, being more expeditious and drawing better than Becket; but they were often finished by the latter. Lutterel's best print was a portrait of Le Piper, the painter; few of his works have his name to them. He was the first that laid grounds on copper † for crayons, a method afterwards practiced by Faithorne. One of Becket's best is a print of a lady Williams, whole length. I have run these lives into one another, finding them blended by Vertue, and naturally connected.

I have now carried this work down to the year 1700. If the art did not make great improvements after that period, at least it was enlarged, and not so restricted to portraits. Historic subjects came into
vogue

* Born in Kent 1653.

† Some of Lutterel's works in this manner are in queen Caroline's closet at Kensington.

vogue too. If no great matter was performed, that age did not deserve so much reproach as we do. Few good pictures were then imported. How many noble collections have been formed since, and yet how few prints appear of intrinsic merit! I have mentioned those of Mr. Strange, which are worthy of any country, and of the masters he has imitated. Mac Ardell has done a few in mezzotinto, that show what that branch is capable of; but our collections are still far from being exhausted; and yet I do not forget how many beautiful landscapes of Claud Lorrain and Gaspar Pouffin we owe to the late Mr. Pond. Nor is this wholly the fault of artists; if the public would neglect whatever is not worthy of their country and of its riches, nor pay great prices for hasty performances, it is not credible that we can want either the genius or industry of the French, though hitherto their prints in general are at least as much better than ours, as their prices are more reasonable.

The end of king William's reign was illustrated by a genius of singular merit in his way,

Mr. J O H N S M I T H,

1700 } The best mezzotinter that has appeared, who united softness with strength, and finishing with freedom. To posterity perhaps his prints will carry an idea of something burlesque; perukes of outrageous length flowing over suits of armour compose wonderful habits. It is equally strange that fashion could introduce the one, and establish the practice of representing the other, when it was out of fashion. Smith excelled in exhibiting both as he found them in

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the portraits of Kneller, who was less happy in what he substituted to armour. In the kit-cat-club, he has poured full-bottoms chiefly over night-gowns : If those streams of hair were incommode in a battle, I know nothing they were adapted to, that can be done in a night-gown.

I find little account of Smith's life, except that he served his time with one Tillet, a painter in Moorfields, and that as soon as he became his own master, he applied to Becket, and learned from him the secret of mezzotinto, and being farther instructed by * Vander Vaart, was taken to work in Sir Godfrey's house, and as he was to be the publisher of that master's works, no doubt received considerable hints from him, which he amply repaid. Vertue, who was less diligent in his inquiries after the works of mezzotinters, has left no regular catalogue of Smith's works, nor, as they are so common, shall I attempt one. This list is already swelled to too large a size ; and I shall forbear particularizing the prints of those that are to follow, which being of so fresh a date, cannot be scarce. Smith had composed two large volumes with proofs of his own plates, which I have seen in his hands ; he asked 50*l.* for them : what became of them I know not. His finest works are, duke Schomberg on horseback ; that duke's son and successor, Maynard ; the earls of Pembroke, Dorset, and Albemarle ; three plates, with two figures in each, of young persons or children, in which he shone ; William Anstruther ; Thomas Gill ; William Cowper ; Gibbons and his wife ; queen Anne ; duke of Gloucester, whole length with a flower-pot ; duke of Ormond ; a very curious one of queen Mary in a high head, fan and gloves ; earl of Godolphin ; the duchess of Ormond, whole length with a black ; and Sir George
Rooke.

* See an account of Vander Vaart in the third volume of this work, p. 145.

Rooke. There is a print by him of James II. with an anchor, but no inscription, which not being finished when the king went away, is so scarce, that I have known it sold for above a guinea. Besides portraits, Smith performed many historic pieces, as the loves of the gods from Titian at Blenheim in ten plates; Venus standing in a shell, from a picture by Correggio, that was at Buckingham-house; Venus and Cupid on a couch; a Satyr and woman after Luca Jordano, and many more, of which perhaps the most delicate is a holy family with angels, after Carlo Maratti. There is a print of himself after Sir Godfrey Kneller.

S I M O N G R I B E L I N

1707 } Was born at Blois in 1661, and came to England about
1680; but it was above twenty years before he was noticed.
The first work that raised his reputation was the tent of Darius, published in 1707. This was followed by a set of the Cartoons; their success was very great, having never been compleatly engraved before; but they were in too small a volume, nor had Gribelin any thing of greatness in his manner or capacity: His works have no more merit than finicalness, and that not in perfection, can give them. He afterwards published six historic pieces from pictures in the royal collection at Kensington, and the cieling of the Banqueting-house; but none of his plates give any idea of the style of the masters they copied. His prints at best are neat memorandums. He executed a great number of small plates on gold, silver and copper; chiefly for books, but was
fittest

fittest to engrave patterns for goldsmith's work. I have a thick quarto collected by himself, of all his small plates, which was sold by his son after his decease, which happened, without any previous sickness, in Long-acre. He caught cold by going to see the king in the house of lords; fell ill that night, continued so next day and died the third, aged 72. He left a son and daughter: The son graved in his father's manner and went to Turkey in the retinue of the earl of Kinnoul, to draw prospects, but returned in about two years. Gribelin the father engraved some portraits, as duke Schomberg, Sir William Dawes, and a small whole length of the earl of Shaftsbury for the characteristics.

Sir NICHOLAS DORIGNY

Born in France, was son of Michael Dorigny by a daughter of Vouet, the painter. His father dying while he was very young, he was brought up to the study of the Law, which he pursued till about thirty years of age, when being examined, in order to being admitted to plead, the judge finding him very difficult of hearing, advised him to relinquish a profession, to which one of his senses was so ill adapted. He took the advice, and having a brother a painter at Rome, determined to embrace the same occupation; and shut himself up for a year to practice drawing, for which he probably had better talents than for the law, since he could sufficiently ground himself in the latter in a twelvemonth. Repairing to Rome and receiving instructions from his brother,
he

he followed painting for some years, when having acquired great freedom of hand, he was advised to try etching. Being of a flexible disposition, or uncommonly observant of advice, he turned to etching, and practiced that for some more years; when looking into the works of Audran, he found he had been in a wrong method, and took up the manner of the latter, which he pursued for ten years --- we are at least got to the fiftieth year of his age, if Vertue's memory or his own did not fail him, for Vertue received this account from himself. He had now done many plates, and lastly the gallery of Cupid and Psyche after Raphael --- when a new difficulty struck him. Not having learned the handling and right use of the graver, he despaired of attaining the harmony and perfection at which he aimed --- and at once abandoning engraving, he returned to his pencils --- a word from a friend would have thrown him back to the law --- however, after two months, he was persuaded to apply to the graver, and receiving some hints from one that used to engrave the writing under his plates, he conquered that difficulty too, and began with a set of planets. Mercury, his first, succeeded so well, that he engraved four large pictures with oval tops, and from thence proceeded to Raphael's transfiguration, which raised his reputation above all the masters of that time.

1711 } At Rome he became known to several Englishmen of rank,
who persuaded him to come to England and engrave the Cartoons. He arrived in June 1711, but did not begin his drawings till the Easter following, the intervening time being spent in raising a fund for his work. At first it was proposed that the plates should be engraved at the queen's expence, and to be given as presents to the nobility, foreign princes and ministers. Lord-treasurer Oxford was much his friend; but Dorigny demanding 4 or 5000*l.* put a stop to

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that

that plan; yet the queen gave him an apartment at Hampton-court with necessary perquisites.

The work however was undertaken by subscription at four guineas a set. Yet the labour seeming too heavy for one hand, Dorigny sent to Paris for assistance, who were Charles Dupuis and Dubosc, who differed with him in two or three years before the plates were more than half done. What relates farther to those engravers, will follow hereafter.

April 1, 1719. Sir Nicholas presented to king George I. two compleat sets of the Cartoons, and a set each to the prince and princess. The king gave him a purse of 100 guineas, and the prince a gold medal. The duke of Devonshire, of whom he had borrowed 400*l.* remitted to him the interest of four years; and in the following year procured him to be knighted by the king. He painted some portraits here, not with much success in likeness, and his eyes beginning to fail, he retired to France in 1724. His collection of drawings had been sold before in 1723. Among them were some after Dominichino and Guercino, and one after Daniel de Volterra, which Vertue preferred to all his works. There were an * hundred and four heads, hands and feet, traced off from the Cartoons. While he was making drawings of the Cartoons, a person in London offered him 200*l.* for them, but he would not conclude any agreement till the plates were finished. They were sold at his auction for 52 guineas. The total amount of his drawings came to 320*l.* His whole number of plates large and small was 153.

CHARLES

* These were sold in one lot for 74*l.* seperately afterwards for 102.

CHARLES DUPUIS,

Besides part of the Cartoons, engraved some plates of the story of Charles I. but differing with Dorigny, and the climate not agreeing with him, he returned to Paris, where he died suddenly in 1743. A younger brother of his came over, and did some plates, but returned soon, finding greater encouragement at home.

CLAUDE DUBOSC

Quitted Dorigny at the same time with Dupuis, but settled here, and undertook to engrave the Cartoons * for printfellers. His next engagement was a set of the duke of Marlborough's battles, to be performed in two years for fourscore pounds a plate, having no aid but Du Guernier who had been in England for some years, and who was chiefly employed in etching frontispieces for books and plays; but that help not being sufficient, Dubosc sent to Paris for † Beauvais and Baron, who assisted him to compleat the work, in 1717. He afterwards took a shop and sold prints. Picart having published his Religious Ceremonies in 1733, Dubosc undertook to give that work in English, and brought over Gravelot and Scotin to carry it on; it came out weekly by subscription. Himself did a plate from the fine picture of Scipio's continence by Nicolo Poussin at Houghton. His portrait was drawn by Smybert.

LEWIS

* One Epiciere and Baron assisted him.

† Of this man I find no other account.

LEWIS DU GUERNIER

1708 } Studied under Chatillon at Paris, and came to England in
 1708, but with very moderate talents, though he was reckoned to improve much here by drawing in the academy, which was then frequented, though established only by private contributions among the artists. Du Guernier was chosen director of it, and continued so to his death, which was occasioned by the small pox Sept. 19, 1716, when he was but 39 years old. His chief business was engraving frontispieces for plays, and such small histories. His share in the plates of the duke of Marlborough's battles has been mentioned. At the instance of lord Halifax he did a large print of Lot and his two daughters from Michael Angelo di Caravaggio, and two ample heads of the duke and duchess of Queensberry.

GEORGE BICKHAM,

1709 } Cotemporary with the last, engraved a few heads, as Sir
 Isaac Newton's, and bishop Blackall's; a folio sheet with six writing-masters, one of whom George Shelley he engraved also from the life 1709.

S. COIGNARD,

A name that I find only to a print of Dryden after Kneller. V. Ames p. 52.

T. JOHNSON,

T. J O H N S O N,

An artist as obscure as the preceding, graved a print of Bullock the comedian from the life.

----- K I P *

Born at Amsterdam, arrived here not long after the Revolution. He did a great number of plates, and very indifferently, of the palaces and feats in this kingdom. They were first drawn by one Leonard Knyff, his countryman, who also painted fowls, dogs, &c. and dealt in pictures. The latter died in Westminster 1721, aged between 60 and 70, having been many years in England. His pictures, which were not extraordinary, were sold in 1723. Kip engraved an inside view of the Danish church built by Cibber, and died at near 70 years of age in 1722, in a place called Long-ditch Westminster. He left a daughter whom he had brought up to painting.

G E O R G E K I N G

Did plates of the lady Falconberg, and of Mrs. Elizabeth Thomas. Another of his name, Daniel King, who published the Vale Royal of England, drew and engraved the plate of the cathedral at Chester, and several other views in the same book. His manner resembles Hollar's.

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S. N I C H O L S,

* There had been before a William Kip who engraved some triumphal arches 1603.

S. N I C H O L S,

His prints mentioned by Ames, are of James Owen, and a woman called Yorkshire Nan. Some of these men seem to have been below Vertue's notice, and consequently are only mentioned here, that I may not seem to have overlooked them. Indeed though Vertue thought that the art raised it's head a little after the arrival of Dorigny, I find very few, except himself, who can pass for tolerable masters.

J O S E P H S I M P S O N,

Was very low in his profession, cutting arms on pewter-plates, till having studied in the academy, he was employed by Tillemans on a plate of Newmarket, to which he was permitted to put his name, and which though it did not please the painter, served to make Simpson known. He had a son of both his names, of whom he had conceived extraordinary hopes, but who died in 1736 without having attained much excellence.

P E T E R V A N G U N S T

1713 } Was not in England himself, but engraved the set of whole
lengths after Vandyck, Houbraken came from Holland in
1713 to make the drawings, for each of which he received 100
guilders. The persons who employed him were Mr. Cock, Mr. Co-
myns, and the late well-known Mr. Swinny, formerly director of the
theatre. Van Gunst had a son who was twice in England, but staid
not long.

R O B E R T

ROBERT WILLIAMS,

A Welshman, was, I believe, senior to many I have mentioned. He worked only in mezzotinto, in which he had good success. His print of Sir Richard Blackmore is uncommonly fine. He contracted a great lameness from a sprain, for which he had his leg cut off, and lived many years afterwards.

W. WILSON

Did a mezzotinto of lady Newburgh, lord Lansdown's Myra.

MICHAEL VANDERGUTCH

Of Antwerp, was scholar of one Boutats, and master of Vertue, who was told by him that Boutats had four daughters and twenty sons, of whom twelve were engravers, and that one of them, Philip, had twelve sons, of whom four were engravers. Vandergutch's own family, though not so numerous, has been alike dedicated to the art. When Michael arrived here, does not appear. He practiced chiefly on anatomic figures; but sometimes did other things, as a large print of the royal navy, on a sheet and half, designed by one Baston. His master piece was reckoned a print of Mr. Savage. He was much afflicted with the gout, and died Oct. 16th. 1725, aged 65, at his house in Bloomsbury, and was buried in St. Giles's. He left two sons; John, the second son, now living, and

GERARD

GERARD VANDERGUTCH,

Who was born in 1697. He learned to draw of Cheron, and of his father to engrave; but chiefly practiced etching, which he sometimes mixed with the other. He studied too in the academy. His six academic figures after Cheron were admired; and he is much commended by Cheselden in the preface to his *Osteology*, in the prints of which he had much share, as he had in the plates from Sir James Thornhill's cupola of St. Paul's. There is a print by him from Pouffin's picture of Tancred and Erminia.

CLAUD DAVID

Of Burgundy, published a print from the model of a fountain with the statues of queen Anne, the duke of Marlborough on horseback and several river gods, which was proposed to be erected at the conduit in Cheapside. Under the print; *Opus equitis Claudii David, comitatus Burgundiæ.*

CHEREAU, junr.

Came over by invitation from Dubosc, being brother of a famous engraver of that name at Paris, whose manner he imitated. He executed a profile of George I. which was much liked; but asking extravagant prices, he found small encouragement and returned home.

BERNARD

B E R N A R D L E N S

Was son of a painter of the same names, who died Feb. 5. 1708, aged 77, and was buried in St. Bride's. He left four or five MSS. volumes of collections on divinity. His son, the subject of this article, was a mezzotinto-scraper, and drawing-master; sometimes etched, and drew for Sturt and other engravers. He copied the Judgment of Paris in mezzotinto from Sir Peter Lely, and did a multitude of small prints in the same way, chiefly histories and landscapes, and drew several views in England in Indian ink. He died April 28, 1725, aged 66. His son was the incomparable painter in water-colours, Bernard Lens, whose copies from Rubens, Vandyck, and many other great masters, have all the merit of the originals, except what they deserve too, duration. He was drawing-master to the duke of Cumberland and the princesses Mary and Louisa, and to one whom nothing but gratitude would excuse my joining with such names, the author of this work; my chief reason for it, is to bear testimony to the virtues and integrity * of so good a man, as well as excellent artist. He died at Knightsbridge, whither he had retired, after selling his collection. He left three sons; the eldest was a clerk in my office at the Exchequer; the two youngest, ingenious painters in miniature.

G g

S A M U E L

* Once when he was drawing a lady's picture in the dress of the queen of Scots, she said to him, "But, Mr. Lens, you have not made me like the queen of Scots." "No, madam, if God Almighty had made your ladyship like her, I would." This Bernard etched two or three little drawing books of landscape.

S A M U E L M O O R E

Of the Custom-house, drew and etched many works with great labour. He first made a medley of several things, drawn, written and painted; one he presented to Sir Robert Harley, speaker of the House of Commons, afterwards earl of Oxford; it was an imitation of several sorts of prints.

----- S C O T I N,

No eminent artist, as appears by his print from Vandyck's Belisarius at Chiswick. If the two fine pictures on this subject are compared, it must not be by setting Scotin's near Mr. Strange's. To weigh the merits of Salvator and Vandyck impartially, Mr. Strange should engrave both; I mean, to judge how each has delivered the passions, in which decision we should not be diverted by the colouring. Indeed one would suppose that Vandyck had seen Salvator's performance, and despairing to exceed him in the principal figure, has transferred his art and our attention to the young soldier. Salvator's Belisarius reflects on his own fortune; Vandyck's warrior moralizes on the instability of glory. One asks one's self which is more touching, to behold how a great man feels adversity, or how a young mind is struck with what may be the catastrophe of ambition?

Mr. E N G L I S H

1718 } Of Mortclack, who died in 1718, etched a print of Christ
and the disciples at Emaus, after Titian.

H E N R Y

H E N R Y H U L S B E R G,

Born at Amsterdam, did prints of Sir Bulstrode Whitlocke, Robert Warren, A. M. and Joseph Warder, a physician. After a paralytic illness of two years he died in 1729, and was buried in the Lutheran church of the Savoy, of which he had been warden, and by which community and by a Dutch club he had been supported, after he became incapable of business.

J O H N F A B E R,

Born in Holland, drew many pictures from the life on * velom with a pen, and scraped several mezzotintos, both from paintings and from nature. His most considerable works, and those not excellent, were portraits of the founders of colleges at Oxford and Cambridge. He died at Bristol in May 1721. His son,

J O H N F A B E R junr.

Surpassed his father by far, and was the next mezzotinter in merit to Smith. He was born in Holland, but brought to England at three years old. His first instructions he received from his father; afterwards he studied in Vanderbank's academy. He executed a prodigious number of portraits, some of which are bold, free and beautiful. To him we owe the kit-cat-club, the beauties at Hampton-court, and have reason to wish that we had the same obligations to him for those

at

* Vertue had seen one of these small heads, inscribed, J. Faber delin. in Graven Hage 1692.

at Windsor. He died of the gout very few years ago at his house in Bloomsbury. His widow married Mr. Smith, a lawyer.

EDWARD KIRKALL,

Son of a lock-smith, was born at Sheffield in Yorkshire, where he attained the rudiments of drawing, which however were long before they arrived at any perfection. He came to London, and for some time supported himself by graving arms, stamps, ornaments, and cuts for books *. The latter gained him an immortality, which with all his succeeding merit he perhaps would have missed, if his happening to engrave the portrait of a lady Dunce had not introduced him to the remark of Mr. Pope, who describes her

With flow'rs and fruit by bounteous Kirkall drest.

At length, drawing in the academy, and making some attempts in chiaro scuro, he discovered a new method of printing, composed of etching, mezzotinto and wooden stamps, and with these blended arts he formed a style, that has more tints than ancient wooden cuts, resembles drawings, and by the addition of mezzotinto, softens the shades on the outlines, and more insensibly and agreeably melts the impression of the wooden stamps, which give the tincture to the paper and the shades together. He performed several prints in this manner, and did great justice to the drawing and expression of the masters he imitated. This invention, for one may call it so, had much success, much applause, no imitators. --- I suppose it is too laborious, and too tedious. In an opulent country where there is great facility of getting money, it is seldom got by merit. Our artists are in too much hurry to gain it, to deserve it.

JAMES

* In 1725 he did the cuts for the new edition of Inigo Jones's Stonehenge.

JAMES CHRISTOPHER LE BLON,

Another inventor in an age which however has not been allotted any eminent rank in the history of arts. He naturally follows Kirkall, as there was some analogy in their pursuits. The former, if I may say so, attempted to print drawings, the latter to print paintings. He was a Frenchman, and very far from young when I knew him, but of surprising vivacity and volubility, and with a head admirably mechanic, but an universal projector, and with at least one of the qualities that attend that vocation, either a dupe or a cheat; I think the former, though as most of his projects ended in the air, the sufferers believed the latter. As he was much an enthusiast, perhaps like most enthusiasts he was both one and t'other.

He discovered a method of giving colour to mezzotinto, and perfected many large pictures, which may be allowed very tolerable copies of the best masters. Thus far his visions were realized. He distributed them by a kind of lottery, but the subscribers did not find their prizes much valued. Yet surely the art was worth improving, at least in a country so fond of portraits. Le Blon's method of mezzotinto at least adds the resemblance of colour.

He had another merit to the public, with which few inventors begin; he communicated his secret, in a thin quarto in French and English intitled, "Coloritto, or the Harmony of Colouring in Painting, reduced to Mechanical Practice under easy Precepts and infallible Rules." Dedicated to Sir Robert Walpole. In the preface he says that he was executing anatomic figures for monsieur St. André. Some heads coloured progressively according to the several

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gradations

gradations bear witness to the success and beauty of his invention. In 1732 he published a treatise on Ideal Beauty, or le Beau Ideal, dedicated to lady Walpole. It was translated from the original French of Lambert Hermanfon Ten Kate.

He afterwards set up a project for copying the Cartoons in tapestry, and made some very fine drawings for that purpose. Houses were built and looms erected in the Mulberry-ground at Chelsea, but either the expence was precipitated too fast, or contributions did not arrive fast enough: The bubble burst, several suffered, and Le Blon was heard of no more.

J O H N S I M O N

Was born in Normandy, and came over some years before the death of Smith, who disagreeing with Sir Godfrey Kneller, Simon was employed by him to copy his pictures in mezzotinto, which he did, and from other masters with good success. He was not so free in his manner as Smith, but now and then approached very near to that capital artist, as may be seen in his plates of Henry Rouvigny earl of Galway, of earl Cadogan, and particularly of lord Cutts in armour with a truncheon. Simon died about the year 1755. His collection of prints were sold by auction at Darres's printshop in Piccadilly over-against Coventry-street Nov. 3d, 1761.

L. B O I T A R D

Was a Frenchman, and very neat workman. He engraved chiefly for books, and was employed by Dr. Woodward, by Dr. Douglas on
anato-

anatomic figures, and by Dr. Meade, for whom he went often to Holland to purchase curiosities. He engraved a large print of the rotunda after Paolo Panini, and the plates for Mr. Spence's Polymetis. He married an Englishwoman, and left a son, an engraver, and a daughter.

B. B A R O N,

1725 } Brought over, as has been said by Dubosc, with whom he
broke and went to law, on the plates for the story of Ulysses, engraven from the designs of Rubens in the collection of Dr. Meade, but they were reconciled, and went to Paris together in 1729, where Baron engraved a plate from Watteau, and engaged to do another from Titian in the king's collection, for Monsieur Crozat, for which he was to receive 60*l.* sterling. While at Paris, they both sat to Vauloo. Baron has executed a great number of works, a few portraits, and some considerable pictures after the best masters; as the family of Cornaro at Northumberland-house; Vandyck's family of the earl of Pembroke at Wilton; Henry VIII. giving the charter to the company of surgeons; the equestrian figure of Charles I. by Vandyck at Kensington; it's companion, the king, queen and two children; and king William on horseback with emblematic figures, at Hampton-court. His last considerable work was the family of Nassau by Vandyck at the earl of Cowper's. Baron died in Panton-square Piccadilly, Jan. 24th, 1762.

H E N R Y G R A V E L O T

Was not much known as an engraver, but was an excellent draughtsman,

man, and drew designs for ornaments in great taste, and was a faithful copyist of ancient buildings, tombs, and prospects, for which he was constantly employed by the artists in London. He drew the monuments of kings for Vertue, and gave the designs, where invention was necessary, for Pine's plates of the tapestry, in the House of Lords. He had been in Canada as secretary to the governor, but the climate disagreeing with him, he returned to France, whence he was invited over by Dubosc. He was for some time employed in Gloucestershire, drawing churches and antiquities. Vertue compares his neat manner to Picart, and owns that in composition and design he even excelled his favourite Hollar. He sometimes attempted painting small histories and conversations. Of his graving are the prints to Sir Thomas Hanmer's edition of Shakespear, and many of them he designed; but it is his large print of Kirkstall-abbey which shows how able an engraver he was.

J O H N P I N E

Need but be mentioned, to put the public in mind of the several beautiful and fine works for which they are indebted to him. The chief of them are, the ceremonies used at the revival of the order of the Bath by king George I. the prints from the tapestry in the House of Lords, representing the destruction of the Spanish Armada, a book rivalling the splendid editions of the Louvre; and the fair edition of Horace, the whole text engraven, with ancient bas-reliefs and gems illustrating the subjects. He has given too a print of the House of Commons, some ancient charters and other things. His head painted by Mr. Hogarth in the manner of Rembrandt is well-known from the print.

A R T H U R

ARTHUR POND,

Another promoter of meritorious works, was concerned with Mr. Knapton in setting forth the noble volume of illustrious heads, engraved by Houbraken and Vertue, and which might still be enlarged. Mr. Pond was author too of the design for engraving the works of Claud Lorrain and Gaspar Poussin, of which several numbers were exhibited; a few landscapes from Rembrandt, and other masters, and prints from Paolo Panini followed. He also published many prints from fine drawings, and a set of Caricaturas after Cavalier Ghezzi. Mr. Pond had singular knowledge in hands, but considerably more merit as an editor than as a painter, which was his profession both in oil and crayons. He had formed a capital collection of etchings by the best masters, and of prints, all which he disposed of to a gentleman in Norfolk: they have since been sold by auction, as were his cabinet of shells after his death. He etched his own head, Dr. Meade's and Mr. Sadler's.

HENRY FLETCHER

1729 } Published a print, the story of Bathsheba, from Sebastian
Concha, his first essay on his own account. He also engraved
a print of Ebenezer Pemberton, minister of Boston.

CAREY CREED

1730 } Published a set of plates from the statues and busts at
Wilton.

J O S E P H W A G N E R

1733 } A Swiss, came to England in 1733, aged between 20 and
 30. He had studied painting a little, but being encouraged
 by Amiconi, engraved after the works of the latter. His first pro-
 ductions were plates of the three princesses, Anne, Amelie, and Ca-
 roline; his next, a whole length of the czarina Anne. He afterwards
 executed two prints of boys, and about an hundred plates, views of
 Roman antiquities, most of them copied from old engravings, and
 from Canaletti some prospects of Venice, whither he accompanied
 Amiconi, intending to keep a printshop there.

T H O M A S P R E S T O N

Did a print of Mr. Pope, and a large head of admiral Blake, with
 ships under it.

J O H N L A G U E R R E

Was son of Lewis Laguerre, a painter of history, by whom he was
 educated to the same profession, and had a genius for it --- but neglect-
 ing to cultivate it, he took to the stage, in which walk he had merit,
 as he had success in painting scenes for the theatre in Covent-garden,
 to which he belonged. He engraved a set of prints, of Hob in the
 Well, which sold considerably; but he died in indifferent circumstan-
 ces in March 1748.

P E T E R

PETER FOURDRINIERE

Who died a few years ago, excelled in engraving architecture, and did many other things for books.

JOHN GREEN

A young man who made great proficiencie in graving landscapes, and other things; was born at Hales Owen in Shropshire, and bred under Basire an engraver of maps, father of the present engraver to the Antiquarian Society. Green was employed by the University of Oxford, and continued their Almanacs; but died immaturrely three or four years ago. His brother is in the same busines.

Besides all I have mentioned, dispersed in Vertue's MSS. I have since found some more names, of whom the notices are so slight, that it is not worth while to endeavour finding proper places for them. Their names are, Meriton le Cave, a scholar of Picart, J. Cole, P. Williamson, G. Lumley who settled at York, P. Tempest, Peter Coombes, P. Pelham, E. Kyte, George Kitchin, who did heads of Mahomet and Mustapha, Turks belonging to George I. and William Robins, Alexander Brown, and De Blois, mezzotinters: Van Bleek who executed of late years a fine print of Johnson and Griffin players, and A. Van Haken, who has given a head of Dr. Pepusch and some others. Several English portraits have been engraved abroad, particularly, by Cornelius Van Dalen, Arthur De Jode and P. De Jode, J. De Leuw, Pontius, Edelinck, and Picart. Many also have been engraved by unknown hands.

To

To the conclusion of these Memoires, and for a seperate article I reserve an account of him, to whom his country, the artists whose Memories he has preserved, and the reader, are obliged for the materials of this work.

On living artists it is neither necessary nor proper to expatiate. The Task will be easy to others hereafter to continue the series. Here is a regular succession from the introduction of the art into England to the present year; and the chief æras of it's improvements and extension marked. That the continuation will afford a brighter list, one may augur, from the protection given to the arts, from the riches and flourishing state of our dominion, and from the masters we actually possess. Houston, Mac Ardell, and Fisher have already promised by their works to revive the beauty of mezzotinto. The exquisite plates of architecture, which daily appear, are not only worthy of the taste which is restored in that science, but exceed whatever has appeared in any age or country. Mr. Rooker is the Marc Antonio of architecture. Vivares and some others, have great merit in graving landscape. Major's works after Teniers &c. will always make a principal figure in a collection of prints, and prevent our envying the excellence of the French in that branch of the art. I could name more, if it would not look like flattery to the living; but I cannot omit so capital a master as Mr. Strange, least it should look like the contrary. When I have named him, I have mentioned the art at it's highest period in Britain.

Oct. 10th. 1762.

F I N I S.

T H E



Engravers. Fronting his Life.



Richardson pinx.

J. Chambers sculp.

GEORGE VERTUE, Engraver,

Ætat .L. Ann. MDCCXXXVIII.

T H E
L I F E
O F
Mr. G E O R G E V E R T U E.

THE ensuing account is drawn from his own notes, in which the highest praise he ventures to assume is founded on his industry --- How many men in a higher sphere have thought that single quality conferred many shining others! The world too has been so complaisant as to allow their pretensions. Vertue thought the labour of his hands was but labour --- the Scaligers and such book-wights have mistaken the drudgery of their eyes for parts, for abilities --- nay, have supposed it bestowed wit, while it only swelled their arrogance, and unchained their illnature. How contemptuously would such men have smiled at a ploughman, who imagined himself authorized to abuse all others, because he had turned up more acres of ground, --- and yet he would have toiled with greater advantage to mankind.

K k

George

George Vertue was born in the parish of St. Martin's in the Fields, London, in the year 1684. His parents, he says, were more honest than opulent. If vanity had entered into his composition, he might have boasted the antiquity of his race: two of his name were employed by Henry VIII, in the board of works; but I forget; a family is not ancient, if none of the blood were above the rank of ingenious men two hundred years ago.

About the age of thirteen he was placed with a master who engraved arms on plate, and had the chief business of London; but who being extravagant, broke and returned to his country, France, after Vertue had served him between three and four years. As the man was unfortunate, though by his own fault, the good-nature of the scholar has concealed his name. As it is proper the republic of letters should be acquainted with the minutest circumstances in the life of a renowned author, I question if Scaliger would have been so tender.

Returned to his parents, Vertue gave himself entirely to the study of drawing for two years; and then entered into an agreement with Michael Vandergutch for three more, which term he protracted to seven, engraving copper-plates for him, when having received instructions and advice from several painters, he quitted his master on handsome terms, and began to work for himself. This was in the year 1709. The first twelvemonth was passed in drawing and engraving for books.

The art was then at the lowest ebb in England. The best performers were worn out: the war with France shut the door against recruits; national acrimony, and the animosity of faction diverted public attention from common arts of amusement. At that period the young engraver was recommended to Sir Godfrey Kneller, whose reputation,
riches,

riches, parts and acquaintance with the first men in England supported what little taste was left for Virtù, and could stamp a character where ever he deigned to patronize. My author mentions with dutifull sensibility what joy this important protection gave to his father, who had his education warmly at heart, and who dying soon after, left a widow and several children to be supported by our scarce fledged adventurer. His own words shall tell how he felt his situation, how little the false colours of vanity gave a shining appearance to the morning of his fortune; "I was, says he, the eldest, and then the only one that could help them, which added circumspection in my affairs then, as well as industry to the end of my life."

At intervals of leisure, he practiced drawing and music, learned French and a little Italian. It appears that he afterwards acquired Dutch, having consulted in the originals all that has been written in those three languages on the art to which he was devoted.

His works began to draw attention, and he found more illustrious patronage than Kneller's. Lord Somers employed him to engrave a plate of archbishop Tillotson, and rewarded him nobly. The print will speak for itself. It was the groundwork of his reputation, and deserved to be so. Nothing like it had appeared for some years, nor at the hour of it's production, had he any competitors. Edelinck was dead in France, White in England, Van Gunst in Holland: "It seemed, says he himself, as if the ball of fortune was tossed up to be a prize only for Vertue." One cannot estimate success at a lower rate, than to ascribe it to accident; the comparison is at once modest and ingenious. Shade of Scaliger, which of your works owed it's glory to a dearth of genius among your coteremporaries?

In

In 1711 an academy of painting was instituted by the chief performers in London. Sir Godfrey Kneller was placed at the head; Vertue was one of the first members; and drew there for several years.

To the end of that reign he continued to grave portraits from Kneller, Dahl, Richardson, Jervase, Gibson and others.

On the accession of the present royal family he published a large head of the king from a painting by Kneller. As it was the first portrait of his majesty, many thousands were sold, though by no means a laborious or valuable performance. However it was shown at court, and was followed by those of the prince and princess. All concurred to extend his business. In any recess from that he practiced in water-colours, sometimes attempting portrait; oftener copying from ancient or curious pieces which he proposed to engrave. So early as the year 1713 he commenced his researches after the lives of our artists, and began his collections, to which he added prints by former masters, and every thing that could tend to his great work, the History of the Arts in England. Where ever he met with portraits of the performers, he spared no pains in taking copies. His journies over England with the same view will appear in the course of his life. These travels were assiduously employed in making catalogues, observations, and memorandums of all he saw.

His thirst after British antiquities soon led him to a congenial Mæcenæ. That munificent collector Robert Harley, second earl of Oxford, early distinguished the merit and application of Vertue. The invariable gratitude of the latter, expressed on all occasions, implies the bounty of the patron. "The earl's generous and unparalleled
encou-

encouragement of my undertakings, by promoting my studious endeavours, says he, gave me great reputation and advantage over all other professors of the same art in England." Another lesson of humility. How seldom is fame ascribed by the possessor to the countenance of others! The want of it is complained of ---- here is one instance, perhaps a singular instance, where the influence is acknowledged ---- after the death of the benefactor.

Another patron was Heneage Finch * earl of Winchelsea, whose picture he painted, and engraved; and who, being president of the society of Antiquaries on the revival in 1717, appointed Vertue, who was a member, engraver to it. The plates published by that society from curious remains were most of them by his hand as long as he lived, are a valuable monument, and will be evidence that that body is not useless in the learned world.

The University of Oxford employed him for many years to engrave their almanacs. Instead of insipid emblems that deserved no longer duration than what they adorned, he introduced views of public buildings and historic events; for he seldom reaped benefit from the public, without repaying it with information.

Henry Hare, the last lord Coleraine, an antiquary and collector as his grandfather had been, is enumerated by Vertue among his protectors. His travels were dignified by accompanying those lords. They bore the expence which would have debarred him from visiting many objects of his curiosity, if at his own charge; and he made their journies more delightfull, by explaining, taking draughts, and keeping a register of what they saw. This was the case in a journey he took with lord Coleraine to Salisbury, Wilton and Stonehenge.

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Of

* He died in 1726.

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Of the latter he made several views: Wilton he probably saw with only English eyes. 'Amid legions of warriors and emperors, he fought Vandyck and Rubens, Holbein and Inigo Jones. An antique and modern virtuoso might inhabit that palace of arts, and never interfere. An ancient indeed would be a little surprized to find so many of his acquaintance new baptized. Earl Thomas did not, like the popes, convert pagan chiefs into christians, but many an emperor acts the part at Wilton of scarcer Cæsars.

In 1726 Vertue with Mr. Stephens the historiographer, visited St. Albans, Verulam and Gorhambury. At the latter he made a drawing from the picture of Sir Francis Bacon.

Great part of his time was employed for lord Oxford, for whom he engraved portraits of Mr. Prior, Sir Hugh Middleton &c. For the duke of Montagu he did Sir Ralph Winwood; for Sir Paul Methuen, Cortez; archbishop Warham from Holbein's original at Lambeth; and for lord Burlington Zuccherò's queen of Scots.

His prints growing numerous, many persons were desirous of having a compleat collection. He made up sets for Sir Thomas Frankland, for Mr. West, and for lord Oxford; the last in three large volumes, carried down to 1741, and sold after the earl's death to the late earl of Ailesbury for 50 guineas.

In 1727 he went to Wimpole for a week, and thence made a tour with lord Oxford for six weeks more, to Stamford, Burleigh, Grantham, Lincoln, and Welbeck, one of the ancient seats of the countess of Oxford, where after the earl's death she assembled the portraits of her ancestors to a prodigious number, the heroes of many an illustrious race. Thence they passed to Chatsworth, and York, where Vertue had the pleasure of conversing with Mr. Francis Place, who had been
intimate

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intimate with Hollar. Trifling circumstances to those who do not feel what he felt. Vertue drew up an account of this progress and presented it to his patron.

For some years his stages were marked by noble encouragement, and by opportunities of pursuing his favorite erudition. He was invited whither he would have wished to make pilgrimages, for the love of antiquity is a kind of devotion, and Mr. Vertue had different sets of saints. In 1728 the duke of Dorset called him to Knowle. Humble before his superiors, one conceives how his respect was heightened at entering so venerable a pile, realizing to his eyes the scenes of many a waking vision. Here he drew several of the poets. But he was on fairy ground; Arcadia was on the confines; could he resist an excursion to Penshurst? One may judge how high his enthusiasm had been wrought, by the mortification he expresses at not finding there a portrait of Sir Philip Sidney.

In 1730 appeared his twelve heads of poets, one of his capital works. Though poetry was but a sister art, he treated it with the affection of a relation. He had collected many notes touching the professors, and here and there in his MSS. are some slight attempts of his own. But he was of too timid and correct a nature to soar where fancy only guides. Truth was his province, and he had a felicity uncommon to antiquaries, he never suffered his imagination to lend him eyes. Where he could not discover he never supplied.

After his poets, of which he proposed to enlarge the series, it was his purpose to give sets or classes of other eminent men. This was the first idea of illustrious heads, a hint afterwards adopted by others, and at last taken out of *his* hands, who was best furnished with materials

rials for such a work. Some branches he executed himself with deserved applause.

About this time he again went to Oxford, copied some original paintings, and took an account of what portraits they have of founders and benefactors and where deposited. Thence to Gloucester to draw the monument of Edward II. having for some years been collecting and making drawings of our kings, from images, miniatures or oil-paintings; a work soon after unexpectedly called forth. On his return he stopped at Burford to view the family-piece of Sir Thomas More, and visited Ditchley and Blenheim. His next tour was to Cambridge, where he had been privately engaged to draw by stealth the portrait of old Mr. Thomas Baker of St. John's, then an eminent antiquary, earlier in his life the modest author of that ingenious and polished little piece, *Reflexions on learning*.

Vertue's next considerable production was the heads of Charles I. and the loyal sufferers in his cause, with their characters subjoined from Clarendon. But this was scarce finished, before appeared Rabin's History of England, "a work says he, that had a prodigious run, especially after translated, insomuch that it became all the conversation of the town and country, and the noise being heightened by opposition and party, it was proposed to publish it in folio by numbers --- thousands were sold every week." The two brothers, Knaptons, engaged Vertue to accompany it with effigies of kings, and suitable decorations. This undertaking employed him for three years. A fair copy richly bound he presented to Frederic prince of Wales at Kensington. A volume of his best works he gave to the Bodleian library.

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In 1734 he renewed his journies about England. With Roger Gale the antiquary he went to St. Alban's, Northampton and Warwick. In 1737 the earl of Leicester carried him to Penshurst; and the end of the same year lord Oxford took him again to Oxford, to Compton Verney, the seat of the master of the rolls, to Warwick, Coventry, Birmingham, and to lord Digby's at Colehill, to view the curious picture of queen Elizabeth's procession, since removed by the late lord to Sherborn castle in Dorsetshire. They returned by Stratford (Vertue did not want true devotion to Shakespear) by Mr. Sheldon's at Weston, where are a few curious pictures, saw Blenheim, and Mr. Waller's at Beconsfield. The next year he went into Hertfordshire to verify his ideas about Hunsdon, the subject as he thought of queen Elizabeth's progress. The old lord Digby, who from tradition believed it the queen's procession to St. Paul's after the destruction of the Armada, was displeased with Vertue's new hypothesis. The same year he saw Windsor and Mr. Topham's collection of drawings at Eton.

He next engaged with the Knaptons to engrave some of the illustrious heads, the greater part of which were executed by Houbraken, and undoubtedly surpassed those of Vertue. Yet his performances by no means deserved to be condemned as they were by the undertakers, and the performer laid aside. Some of Houbraken's were carelessly done, especially of the moderns; but Vertue had a fault to dealers, which was a merit to the public: his scrupulous veracity could not digest imaginary portraits, as are some of those engraved by Houbraken, who living in Holland, ignorant of our history, uninquisitive into the authenticity of what was transmitted to him, engraved whatever was sent. I will mention two instances; the heads of Carr earl

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of Somerset and secretary Thurloe are not only not genuine, but have not the least resemblance to the persons they pretend to represent. Vertue was incommode; he loved truth.

Towards the end of 1738 he made another tour with lord Oxford through Kent and Suffex, visiting Rochester, Canterbury, Chichester, Portsmouth, Southampton and Winchester; and the principal seats, as Petworth, Goodwood, Stansted, and Coudray ---- the last alone worth an antiquary's journey. Of all these he made various sketches and notes; always presenting a duplicate of his observations to lord Oxford.

He had yet another pursuit, which I have not mentioned; no man had studied English coins more; part of his researches have appeared in his account of the two Simons.

He still wanted to visit the east of England. In 1739 his wish was gratified; lord Coleraine, who had an estate at Walpole on the borders of Norfolk in Lincolnshire, carried him by Wansted, Mousham, Gosfield, St. Edmundsbury, Sir Andrew Fountain's and Houghton to Lynn, and thence to Walpole; in which circuit they saw many churches and other seats.

In 1740 he published his proposals for the commencement of a very valuable work, his historic prints, drawn with extreme labour and fidelity, and executed in a most satisfactory manner. Queen Elizabeth's progress he copied exactly in water-colours for lord Oxford, who was so pleased with it, that he sent Mr. Vertue and his wife a present of about 60 ounces of plate --- but thus arrived at the summit of his modest wishes, that is, rewarded for illustrating English history --- his happiness was suddenly dashed; he lost his noble friend the earl, who died June 16, 1741. "Death, says he emphatically, put
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an end to that life that had been the support, cherisher, and comfort of many, many others, who are left to lament --- but none more heartily than Vertue!"

So struck was the poor man with this signal misfortune, that for two years there is an hiatus in his story --- he had not spirits even to be minute.

In 1743 he was a little revived by acquiring the honour of the duke of Norfolk's notice, for whom he engraved the large plate of the earl of Arundel and his family. For his grace too he collected two volumes of the works of Hollar, chiefly of those graved from the Arundelian collection; and having formed another curious volume of drawings from portraits, monuments, pedigrees &c. of the house of Howard, the duke made him a present of a bank note of 100*l*.

His merit and modesty still raised him friends. The countess dowager of Oxford alleviated his loss of her lord: their daughter the duchess of Portland he mentions with equal gratitude; the late duke of Richmond and lord Burlington did not forget him among the artists they patronized. But in 1749 he found a yet more exalted protector. The late prince of Wales lent for him, and finding him master of whatever related to English antiquity, and particularly conversant in the history of king Charles's collection, which his royal highness wished as far as possible to reassemble, he often had the honour of attending the prince, was shown his pictures by himself, and accompanied him to the royal palaces, and was much employed in collecting prints for him and taking catalogues, and sold him many of his own miniatures and prints.

He had now reason to flatter himself with permanent fortune. He saw his fate linked with the revival of the arts he loved; he was useful

full to a prince who trod in the steps of the accomplished Charles; no Hugh Peters threatened havoc to the growing collection --- but a silent and unexpected foe drew a veil over this scene of comfort, as it had over the former. Touched yet submissive, he says, after painting the prince's qualifications, and the hopes that his country had conceived of him, --- "but alas, Mors ultima rerum! O God, thy will be done! Unhappy day, wednesday March 20th, 1751!" His trembling hand inserts a few more memorandums of prints he engraved, and then he concludes his memoirs in melancholy and disjointed sentences thus, --- Observations on my indifferent health --- and weakness of sight increasing --- and loss of noble friends, and the encouragement from them less and less daily --- this year --- and worse in appearance begins with 1752."

He lost his friends; but his piety, mildness, and ingenuity never forsook him. He laboured almost to the last, solicitous to leave a decent competence to a wife, with whom he had lived many years in tender harmony. His volumes of the works of Hollar and the Simons, I have mentioned here and elsewhere. The rest of his works will appear in the ensuing list.

He died July 24th, 1756, and was buried in the cloysters of Westminster-abbey on the 30th. following, with this epitaph,

Here lyes the body of George Vertue
Late engraver
And fellow of the Society of Antiquaries,
Who was born in London 1684,
And departed this life on the 24th of July 1756.

With

With manners gentle, and a gratefull heart,
And all the genius of the Graphic Art,
His fame shall each succeeding artist own
Longer by far than monuments of stone.

Two other friends --- not better poets indeed, --- inserted the following lines in the papers, on viewing his monument :

Proud artist, cease those deeds to paint on stone,
Which far above the praise of man have shone :
Why should your skill so vainly thus be spent,
For Vertue ne'er can need a monument.

Another,

Troubled in mind and press'd with grievous smart,
Her happy mansions left the Graphic Art,
And thus to science spoke ; " what ! can it be ?
Is famous Vertue dead ? --- then so are we."

These are well-meant hyperboles on a man who never used any ; he was simple, modest, and scrupulous ; so scrupulous, that it gave a peculiar slowness to his delivery ; he never uttered his opinion hastily, nor hastily assented to that of others. As he grudged no time, no industry, to inform himself, he thought they might bestow a little too, if they wished to know. Ambitious to distinguish himself, he took but one method, application. Acquainted with all the arts practiced by his profession, to usher their productions to the public, he made use of none. He only lamented he did not deserve success, or if he missed it

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when deserved. It was some merit that carried such bashfull integrity as far as it did go.

He was a strict Roman Catholic; yet even those principles could not warp his attachment to his art, nor prevent his making it subservient to the glory of his country. I mention this as a singular instance. His partiality to Charles the first did not indeed clash much with his religion; but who has preserved more monuments of queen Elizabeth? Whatever related to her story he treated with a patriot fondness; her heroes were his. His was the first thought of engraving the tapestry in the House of Lords; his a project of giving a series of protestant bishops --- for *his* candour could reconcile toleration and popery.

His collection of books, prints, miniatures and drawings were sold by auction May 17th, 1757. Lord Besborough bought there his copies in water-colours of the kings of England, as I did a large piece of Philip and Mary from the original at Woburn, which he intended for his series of historic prints; there too I purchased his drawings taken from Holbein; and since his death, the best piece he ever painted, a small whole length of the queen of Scots in water-colours.

The length of this account I flatter myself will be excused, as it contains a few curious particulars, which are not foreign to the subject, and which concomitantly illustrate the history of arts.

L I S T

L I S T
O F
V E R T U E ' s W O R K S.

S M A L L head of the duchess of Marlborough ; the first print
he published.

The rat-catcher's head from Vischer, his second print.

Zephyrus in the clouds, with two English verses.

William prince of Orange, from Vandyck, small half length ; mezzotinto.

Sleeping Venus, with three Cupids and a Satyr, from Coypel.

R O Y A L P O R T R A I T S. C L A S S I.

Four small plates of kings from William I. to George I. inclusively.

The same in one plate.

Large set of heads of the kings, for Rapin. Smaller set, ditto.

Monuments of the Confessor, Edward I. Henry V. Henry VII. Edward VI. for the series of royal tombs.

Richard II. whole length, from the painting in Westminster-abbey.
Queen

Queen Elizabeth, profile, from Isaac Oliver.

Mary queen of Scots, from Zuccherò, to the knees.

A head of the same, smaller.

The same queen, small, from the picture at St. James's.

Ditto, engraved on gold in an oval, from Dr. Meade's picture, finely executed.

Small oval of the king and queen of Bohemia, and one of their children.

Charles I. and his queen, holding a chaplet of laurel, from Vandyck. Voerst engraved the same picture.

Queen Anne, large oval, after Kneller.

Ditto, crowned, the royal arms at top; the medals of her reign round the frame.

King George I. very large, 1715.

Ditto, a less size, 1718, better.

Ditto, smaller.

Ditto, with flourishes, for some patent, or writing-book.

George prince of Wales, large.

The princess of Wales, smaller.

The same when queen, large.

Ditto, with an angel bringing a crown; from Amiconi.

Frederick prince of Wales, in a tied perriwig and armour, from Boit.

Princess Anne.

William duke of Cumberland, collar of the Bath, from Jarvis.

Princess Mary, holding a basket of flowers; mezzotinto, very bad.

My proof has no inscription.

C L A S S

LIST of VERTUE's WORKS.

3

CLASS 2. NOBLEMEN.

- William Seymour duke of Somerset.
Henry Somerset duke of Beaufort.
William Cavendish duke of Newcastle, for the illustrious heads.
John duke of Marlborough.
John duke of Buckingham.
Philip duke of Wharton, from Jervis, no inscription.
Lionel duke of Dorset, in robes of the garter.
Ditto, in coronation robes, white staff.
Henry Howard earl of Surrey, with many devices.
Ditto, smaller, copied from Hollar.
Francis earl of Bedford, for the illustrious heads.
Edward earl of Dorset, ditto.
Heneage earl of Winchelsea; blank shield, coronet and supporters,
no inscription; nor any cross strokes in the figure.
Robert Dudley earl of Leicester. }
Edward earl of Clarendon. } Small heads.
Edward earl of Sandwich. }
The earl of Derwentwater.
Edward earl of Orford.
Charles earl of Halifax.
Robert earl of Oxford, garter robes, white staff, one of his last and
worst works.
Edward earl of Oxford, sitting, in night-gown and cap; many
pieces of his collection round him.
Ditto in his robes, whole length.

LIST of VERTUE'S WORKS.

Thomas earl of Strafford.
 Horace lord Vere.
 John lord Somers.
 William lord Burleigh.

CLASS 3. LADIES.

Sarah duchess of Somerset, whole length.
 Elizabeth countess of Shrewsbury.
 Dorothy countess of Sunderland.
 The lady Morton.
 Henrietta countess of Orrery.
 Frances lady Carteret. }
 Sophia countess Granville. } Wives of John earl Granville.
 Mrs. Margaret Halyburton, inscriptions in Latin and English.

CLASS 4. BISHOPS.

Archbishop Warham, for the illustrious heads.
 Ditto, small.
 Archbishop Cranmer; with a book in both hands, æt. 57. By
 mistake the inscription and arms give it for Parker.
 Archbishop Parker, books before him and on each side, fine.
 Ditto, book in one hand, staff in the other.
 Ditto, smaller, and only the head.
 Archbishop Whitgift, book on a cushion before him.
 Ditto, smaller, head.
 Archbishop Grindal.

Archbishop

LIST of VERTUE'S WORKS.

5

Archbishop Bancroft.

Archbishop Tillotson, sitting in a velvet chair, fine.

John Potter, bishop of Oxford.

Ditto, when archbishop, in a chair, holding a book on his knee.

Francis Godwin, bishop of Landaff.

Archbishop Blackburne.

James Sharp, archbishop of St. Andrews.

John Jewel, bishop of Salisbury.

John Robinson, bishop of London.

Edmund Gibson, bishop of London.

The same print, but with books and charters on each side of the arms.

Edward Chandler, bishop of Durham.

Richard Fox, bishop of Winchester. Joannes Corvus Flandrus faciebat.

Hugh Latimer, bishop of Worcester.

William Talbot, bishop of Salisbury.

Gilbert Burnet, bishop of Salisbury.

Ofspring Blackhall, bishop of Exeter.

William Loyd, bishop of Worcester, sitting in a chair in his library, one of his most capital works.

Ditto, a large head.

Francis Gastrell, bishop of Chester.

Richard Smalbroke, bishop of Litchfield and Coventry.

George Smalridge, bishop of Bristol.

Francis Atterbury, bishop of Rochester. Two, with some little difference in the inscriptions.

Thomas

- Thomas Ken, bishop of Bath and Wells. Three different prints.
 Philip Bisse, bishop of Hereford.
 Thomas Tanner, bishop of St. Asaph.
 Martin Benson, bishop of Gloucester.
 Benjamin Hoadley, rector of St. Peter Poor (afterwards bishop of Winchester)
 Thomas Wilson, bishop of Sodor and Man.

CLASS 5. CLERGYMEN.

- | | |
|----------------------------------|-----------------------------------|
| John Spencer, dean of Ely. | Dr. Conyers Middleton. . This |
| Laurence Echard. | was designed for his works, |
| Thomas Bisse, S. T. P. | but was rejected, as Vertue's |
| William Lupton, S. T. D. | eyes had begun to fail. |
| George Brown, A. M. | John Barwick, dean of St. Paul's. |
| Mr. Kettlewell. | John Gilbert, canon of Exeter. |
| George Troffe, V. D. M. | R. Cudworth, D. D. |
| Effigies Authoris, arms. It is | Isaac Watts, V. D. M. |
| Burnet of the Charter-house. | Another, D. D. with a book in |
| Also, (a print of) The sacred | his hand. |
| theory of the earth ; (accord- | Dr. Swift. |
| ing to his system.) | Another, smaller, in a night- |
| Mr. Isaac Mills. | gown. |
| William Whiston. | Another, still smaller: under it, |
| E. T. Episc. Ofs. designatus. It | Non Pareil. |
| is Edward Tenison. | Humphrey Gower, master of St. |
| Matthew Henry, V. D. M. | John's Coll. |

John

LIST of VERTUE'S WORKS.

7

John Gale, M. A. and D. P.
 Daniel Burgefs.
 John Edwards, S. T. P.
 Lewis Atterbury, L. L. D.
 John Harris, S. T. P.
 Richard Fiddes, S. S. T. P.
 Mr. Hall (executed) no name.
 Arms.
 Montrose, no name, cap, band,
 picked beard.
 John Gill, S. T. P.
 Humphrey Prideaux, dean of
 Norwich.
 John Owen, dean of Christ-
 church.
 Mr. Thomas Stackhouse.
 Ralph Taylor, S. T. P.
 Henry Sacheverell.
 John Wesley, two of them,
 1742, 1745.
 John Strype.

John Flamsteed.
 Richard Bentley.
 Joseph Spence.
 Samuel Clarke. Three. The
 two smallest have no differ-
 ence, but that to one is add-
 ed Dna. Hoadley pinx. Per-
 haps the other was only a
 proof.
 Mr. Spinckes.
 Mr. Henry Grove.
 Robert South, S. T. P.
 John Piggott, V. D. M.
 Robert Moss, dean of Ely.
 William Broome.
 A. Blackwall, M. A.
 Mr. Joseph Stennet.
 Edmund Calamy, D. D.
 Thomas Bradbury.
 John Laurence, A. M.

CLASS 6. CHANCELLORS, JUDGES, LAWYERS.

Sir Thomas More.
 Sir Nicholas Bacon.
 Sir Francis Bacon.
 Tomb of the same.

Sir Thomas Parker.
 The same, when earl of Mac-
 clesfield.
 Sir Peter King, lord chief justice.

P p

The

The same, when chancellor.

Sir Matthew Hale.

John lord Fortescue.

Sir John Willes.

Sir Robert Eyre.

Sir Robert Raymond.

Henry Powle, speaker and master of the rolls.

Sir Joseph Jekyll, master of the rolls.

The same, sitting in a chair, fine.

John Verney, master of the rolls, fine.

James Reynolds, chief baron.

Sir James Steuart, lord advocate.

Sir John Comyns, chief baron.

Sir Francis Page, baron of the Exchequer.

The same, justice of the King's-bench.

Sir John Blencowe, justice of the Common-pleas.

Robert Price, baron of the Exchequer.

Sir James Mountague, ditto.

Alexander Denton, just. of Common-pleas.

Sir Laurence Carter, baron of Exchequer.

William Peere Williams, esq.

Thomas Craig of Riccartoun.

Thomas Vernon, esq.

Lord-keeper North.

Sir Dudley North.

Roger North, esq.

John Bridges, esq.

CLASS 7. MINISTERS, and GENTLEMEN.

Sir Francis Walsingham.

Sir Walter Raleigh.

Another, small.

Sir Nicholas Throckmorton.

Sir Francis Drake, large, poorly done.

Thomas Harley esq. of Bramton-bryan.

Sir Robert Harley, knight of the Bath.

Sir Edward Harley, ditto.

Edward

LIST of VERTUE'S WORKS.

9

- | | |
|--|--|
| <p>Edward Harley esq. auditor of
the Imprest.
Sir Ralph Winwood.
William Trumbil esq. envoy to
Brussels.
Sir William Trumbull, secreta-
ry of state.
John Thurloe esq.
Sir Edward Nicholas.
Sir Thomas Roe.
James Craggs esq. senr.
Lord Aubrey Beauclerk, poorly
done.
Sir Watkyn Williams Wynn.
Sir Thomas Rawlinson, lord-
mayor.
Francis Mundy.
Sir Philip Sydenham.
Mr. Parker.
James Gardiner, A. M.
Henry Barham esq.</p> | <p>A Gentleman, in a cravat, loose
cloak, arms, label above him,
no inscription.
John Graves, gent. aged 102,
1616.
Richard Graves of Michleton,
esq. d. 1669.
Richardus Graves de Michleton,
ob. 1731.
Monument of Mrs. Eleanor
Graves, &c.
Samuel Dale, M. L.
John Morley esq.
James Puckle, small.
John Bagford. My proof is on
Indian reddish paper. Ver-
tue was fond of printing on
papers of various colours.
John Murray of Sacomb, anti-
quary.</p> |
|--|--|

CLASS 8. PHYSICIANS &c.

- | | |
|---|---|
| <p>Peter Barwick, physician to
Charles II.
Dr. Ratcliffe.
Dr. Turner.
Another, smaller.</p> | <p>Thomas Fuller, M. D.
Thomas Willis, M. D.
John Friend, M. D.
John Marten, surgeon.
Ambrose Godfrey, chymist.</p> |
|---|---|

CLASS

CLASS 9. FOUNDERS, BENEFACTORS &c.

Hugh Price, founder of Baliol-
coll.

Sir Thomas Gresham.

Statue of d^o.

Tomb of d^o.

Edward Colston esq.

Sir Hugh Myddelton, fine.

Dr. Colet.

Bust of ditto.

Thomas Sutton.

Tomb of d^o.

View of the charter-house.

William Lancaster, S. T. P.

CLASS 10. ANTIQUARIES, AUTHORS, MATHEMATICIANS.

William Lambard.

John Stowe.

Sir Robert Cotton.

John Selden.

Sir James Ware.

Thomas Hearne. Two different.

Robert Nelson.

Walter Moyle esq.

William Baxter.

Mr. Wollaston.

Sir Isaac Newton.

Abraham Sharp.

George Holmes.

Sir Philip Sidney, with many
devices.

Small head of ditto.

The same, whole length, sitting
under a tree.

Robert Boyle, two of them.

Mr. Steel in a cap.

The same when Sir Richard, in
a wig.

Mr. Addison, two: one has his
arms.

Edmund Halley.

Mr. John Freake.

CLASS

CLASS II. POETS and MUSICIANS.

Title-page to the set of 12 poets,
in an ornamented border, with
lord Oxford's arms.

1. John Gower †.
 2. Geofry Chaucer.
 3. Edmund Spencer.
 4. William Shakespeare.
 5. Ben Johnson.
 6. Francis Beaumont.
 7. John Fletcher.
 8. John Milton.
 9. Samuel Butler.
 10. Abraham Cowley.
 11. Edmund Waller.
 12. John Dryden.
- Geofry Chaucer large, in oval
frame *.
- Another smaller, verses in old
character *.
- A plate with five small heads
of Chaucer, Milton, But-
ler, Cowley, Waller *.
- Edmund Spencer, small *.
- William Shakespeare, small,

in a large ruff *.

Another still less *.

Print of his tomb *.

A plate with seven small
heads of Shakespeare, John-
son, Beaumont, Fletcher,
Otway, Dryden, Wycher-
ley *.

Ben Johnson, small *.

Francis Beaumont, small *.

Bust of John Milton *.

Another, young; 2 Latin
verses *.

Another, old; two Greek
verses *.

The same, 6 English verses *.

Abraham Cowley, small *.

John Dryden, large *.

A small one *.

Sir John Suckling.

Nicholas Rowe.

His tomb.

Thomas Durfey.

Allan Ramsay.

Q q

Mrs.

† Those numbered are the set. Those with an asterisk do not belong to it.

Mrs. Eliza Haywood.

William Croft, Dr. of music.

A head of John Milton,
for a vignette *.

Another, very different, æt.

42. At one corner light-
ning; at the other, the
serpent and apple *.

Two others, smaller *.

Another, smaller *.

Trivet, an old poet. A

monk in an initial letter.

John Lydgate.

Lord Lansdown.

Matthew Prior, sitting in a
chair, 3

Mr. Pope, in a long wig.

Ditto, small, in a cap.

Arthur Johnson.

Mrs. Elizabeth Rowe.

Mr. John Robinson, orga-
nist.

CLASS 12. FOREIGNERS.

Hernan Cortez.

Franciscus Junius, from an
etching of Vandyck.

The same, compleatly en-
graved.

Balthazar Castiglione.

Rapin Thoyras.

Job Patriarcha.

1. William prince of Orange †.

2. Maurice prince of Orange.

3. Jacobus Arminius.

4. Simon Episcopus.

5. Johannes Bogerman.

6. Gerardus Vossius.

7. Franciscus Gomarus.

8. Edwardus Poppius.

9. Gaspar Barlæus.

10. Johannes Uttenbogaert.

11. Philip de Mornay.

Maphæus Barberinus, pos-
tea Urbanus VIII. Papa.

Hieronymus Fracastorius.

Cervantes.

Father Paul.

Profile of Augustine Caracci.

Racine.

Bene-

† The eleven heads numbered are a set.

LIST of VERTUE'S WORKS.

13

Benedetti, finger.
 Rev. Mr. Aaron.
 Pierre Varignon.
 Blaise Pascal.
 Archbishop Fenelon.
 Wenceslaus Hollar.
 Marcus Hieronymus Vida.

Charles XII. of Sweden.
 Philip V. king of Spain.
 Erasmus.
 Antony Arnauld.
 Charles Rollin.
 Monfr. de St. Evremond.

CLASS 13. HISTORIC PRINTS, and PRINTS with two or more PORTRAITS.

Henry VII. and his Queen, Henry VIII. and Jane Seymour.

Procession of queen Elizabeth to Hunsdon-house.

The tomb of lord Darnley, James I. when a child, earl and countess
 of Lenox &c. praying by it.

Battle of Carberry-hill, at large, from a small view in the pre-
 ceding.

This was the first number, published with explanations.

Three children of Henry VII.

Charles Brandon duke of Suffolk and Mary queen of France.

Frances duchess of Suffolk, and Adrian Stoke, her second husband.

Lady Jane Grey, with emblematic devices.

This was the second number published in like manner. Vertue
 intended to give some other pictures, relative to the family of Tudor,
 as Philip and Mary, from the picture at Woburn, which he had pur-
 posely copied in water colours; but he finished no more of that set,
 but the following,

Edward

Edward VI. granting the palace of Bridewell, for an hospital.

The Court of Wards; with an explanation on a folio sheet.

Thomas earl of Arundel, his countess and children; a plate done for the duke of Norfolk, and never sold publicly.

Thomas earl of Strafford and his Secretary.

The earl of Strafford's three children.

A set of ten plates, containing the heads of Charles I. and the principal sufferers in his cause, with their characters beneath, from lord Clarendon.

Thomas earl of Coningsby and his two daughters.

The family of Eliot of Port Eliot in Cornwall.

William duke of Portland, Margaret his duchess, and lady Mary Wortley.

CLASS 14. TOMBS.

Tomb of John duke of Newcastle in Westminster-abbey.

----- of Sophia marchioness of Annandale.

----- of Dr. Colet.

Bust of ditto.

Tomb of Dr. Young.

----- of Dryden.

----- of Thomas Watson Wentworth.

CLASS. 15. PLANS, VIEWS, CHURCHES, BUILDINGS &c.

Survey of the remains of Roman antiquity on the Wolds in Yorkshire.

Ancient

LIST of VERTUE'S WORKS.

15

Ancient plan of London as it was in the beginning of queen Elizabeth's reign, on several sheets.

A survey and ground plot of the palace of Whitehall.

Two plans for re-building London, proposed by Sir Christopher Wren, after the fire.

Two different by Mr. Evelyn.

Antiquæ Etruriæ pars orientalis.

Plan of a Roman military way in Lancashire.

Lincoln's-inn-chapel.

Church of Boston.

Plan and elevation of the fire-works in St. James's-park, April 27, 1749.

View of the fire-works at the duke of Richmond's at Whitehall, May 15, 1749.

The gate-house or tower of Layer-Marney-hall in Essex.

Three plates of Saxon antiquities, Waylandsmith, Ichenild-way &c.

Perspective view of a gothic front in the church of Worlingworth in Suffolk.

Inside view of the chapel in London-bridge. Another plate with the outside and the bridge.

Small view of the cathedral at Exeter.

Ditto of St. Edmundsbury.

Part of the abbot's palace at ditto

Ichnography of the church, ditto.

East view of Bluntsham church in Huntingdonshire.

View of an ancient gateway, dedicated to Nicholas bishop of Exeter.

View of London about 1560.

North west view of Gainsborough.

R r

Small

Small view of the theatre, printing-house, and Ashmolean museum at Oxford.

View of Penshurst.

Inside of the abbey-church at Bath, drawn by J. Vertue, brother of George.

Plan of the church of St. Martin.

West prospect of ditto.

South prospect of ditto.

View of the Savoy.

A tessellated pavement discovered at Stunsfield near Woodstock, 1712.

Extent of the fire of London, on two sheets.

The ancient wooden church at Greensted in Essex &c.

Map of some Roman garrisons.

Plan of a Roman camp.

CLASS 16. COINS, MEDALS, BUSTS, SEALS, CHARTERS, GEMS, and SHELLS.

Coin of Carausius and his empress in brass.

Plate of coins of Carausius.

Ditto, and of other emperors.

Plate of coins with the crux victorialis.

Medal of queen Caroline when princess, a figure sitting on each side.

Reverse of a medal, legend, Resurges.

Plate of ancient Gallic coins.

Another of barbarous coins.

Medal of Leo. X.

Plate 1. Egyptian figures, &c.

Plate

LIST of VERTUE'S WORKS.

17

- Plate 2. Ditto.
- Medal of George 2d. his queen, and children.
- Heads of Virgil and Homer.
- Smaller Homer.
- Small head of Franciscus Junius.
- Ditto of king Alfred.
- Ditto of a Pope.
- Very small one of Caleb Danvers.
- Bust of lord Turchetyl abbot of Crowland.
- A bust found at York, in possession of Roger Gale.
- An extract from Domesday, relating to the church of Hambyrie in
Wyrcesterhire.
- Seal in the shape of a lozenge, an ox and a castle.
- Seal of Adam de Newmarche.
- Tally of Thomas Godesfire.
- Seal of dean and chapter of Hereford.
- Two others.
- Seal of George Coke bishop of Hereford.
- of Robert Benet bishop of Hereford.
- of Savari de Boun. A crescent.
- Another, same arms.
- Another seal with arms of Bohun.
- Another. Another, a knight on horseback.
- Seal of William Fitz-Oth.
- Seal to the surrender of an abbey.
- Seal of St. John Clerkenwell.
- Seal of Thomas bishop of Elphin.
- Seal of bishop Egidius.

Arms

Arms of queen Elizabeth, as a stamp.

Ditto of James I.

Precept of king Henry to the sheriff of Nottingham.

A charter and imperfect seal, parts only of a horseman and of another figure.

Representation of the pontific Tiara.

Jewels in the collection of Margaret duchess of Portland, 3 plates.

Five shells, ditto.

CLASS 17. FRONTISPIECES, HEAD and TAIL-PIECES.

Frontispiece to Pline sur l'or l'argent. George II. and queen Caroline, at top.

A bishop giving a writing to Hibernia, with other figures. Seems to relate to a charity-school.

A man writing on a tomb by moonlight; for Dr. Young's Night-thoughts.

Minerva raising a woman; Resurges. Vignette.

Head-piece for Thurloe's State-papers. Thurloe's head &c.

A person offering a book to James I. Faith standing by him with *Holy Bible*, &c. I believe for father Paul.

A procession, with the sign of the tabard; for one of Chaucer's tales.

A temple with books and emblematic figures; vivitur ingenio.

Frontispiece to the auction book of the Harleian collection.

A head-piece with view of Stonehenge, &c.

A man

LIST of VERTUE'S WORKS.

19

A man digging, with Latin mottoes, small oval.
Inside of a church, and a church-yard; head-piece.
The Annunciation, ditto.
Many plates for the quarto edition of Waller.
The Ad Lectorem for lord Burlington's Palladio.
Frontispiece to Historia Cælestis.
Six initial letters, N. 2. P^s. S. 2. T^s.
Set of headpieces for Homer.

CLASS 18. MISCELLANEOUS.

Arms of the Antiquarian Society at Spalding, engraved and mezzotinto.

Arms of Blount.

Conundrum for Henny's right tobacco, a toe, a back, and O.

Benefit ticket for Mademoiselle Violette.

Print of Richard Dickinson governor of Scarborough Spaw, with verses. Poor.

Large print of David Bruce, with account of his distresses at Sea.
As ill done as the former.

Two plates of a mummy.

Two genealogic trees, intituled, Processus & Series Legis.

Plate to put in lady Oxford's books.

Inscription to Neptune and Minerva.

Head of Silenus, a basrelief.

Liber & Libera, ditto.

S f

A plate

A plate of some Roman Antiquities.

The western prospect of Bear'sden-hall in Surrey, a satyric print.

Antiquity-hall, ditto.

An antique female figure with two faces, holding a snake with two heads.

Besides many plates for the Society of Antiquaries, published in their two volumes, and a series of Oxford Almanacs for several years; and perhaps some plates which have not come to my knowledge.

Oct. 22d, 1762.

F I N I S.

I N D E X

I N D E X

O F

NAMES of ENGRAVERS,

Ranged according to the times in which they lived.

THOMAS GEMINUS, p. 5.
Remigius Hogenbergh, 7.

Francis Hogenbergh, ib.

Humphrey Lhuyd, 8.

William Cunyngham, ib.

Ralph Aggas, 9.

Humphrey Cole, 10.

John Bettes, 11.

Christopher Switzer, ib.

William Rogers, 12.

Christopher Saxton, ib.

Nicholas Reynold, ib.

Augustine Ryther, 12.

George Hoefnagle, 13.

Theodore de Brie, 14.

Robert Adams, 15.

Reginald Elfracke, ib.

Francis Delaram, 18.

Crispin Pafs, 20.

Crispin Pafs junr. 23.

William Pafs, ib.

Magdalen Pafs, 25.

Simon Pafs, 26.

John Payne, 29.

John Barrà, 30.

John Norden, 31.

Thomas Porter, ib.

Charles Whitwell, ib.

C. Boel, ib.

William Hole, 32.

Jodocus Hondius, ib.

Henry Hondius, 33.

A. Bloom, ib.

Thomas Cockfon, 34.

Peter Stent, ib.

Thomas Cartwright, 35.

William

I N D E X.

William Dolle, ib.
 ——— Deodate, ib.
 R. Meighan, 36.
 Thomas Cecill, ib.
 Robert Vaughan, ib.
 J. Hulett, 37.
 William Marshall, 38.
 G. Glover, 39.
 Henry Peacham, ib.
 Robert de Voerst, 40.
 Luke Vosterman, 42.
 Wenceslas Hollar, 44.
 Martin Droeshout, ib.
 H. Stock, 45.
 H. Vanderborcht, ib.
 T. Slater, ib.
 William Delff, ib.
 George Gifford, ib.
 Thomas Crofs, 46.
 S. Savery, 46.
 J. Goddard, 47.
 J. Chantry, ib.
 J. Dickson, ib.
 A. Hertocks, 48.
 F. H. Van Hove, ib.
 ——— Rotermans, ib.
 Francis Barlow, 49.
 R. Gaywood, ib.
 ——— Dudley, 50.
 ——— Carter, ib.
 Robert Pricke, ib.

Francis Place, ib.
 J. Savage, 52.
 William Lodge, ib.
 William Sherwin, 55.
 Joseph Nutting, 56.
 William Faithorne, 57.
 William Faithorne junr. 66.
 John Fillian, 68.
 Peter Lombart, ib.
 James Gammon, 69.
 Robert Thacker, 70.
 ——— Morgan, ib.
 William Skillman, ib.
 John Dunstall, ib.
 J. Brown, ib.
 Prince Rupert, 71.
 Warner Vaillant, 76.
 John Evelyn, ib.
 David Loggan, 80.
 Peter Williamson, 83.
 Abraham Blooteling, 84.
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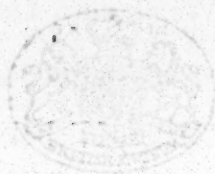
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